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VOL. TWO
NO. 9

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

CONTENTS

On the Cover
Miss LEELA

◎

The Motion Picture Society of India —*Editorial*

Bombay Calling—*By Judas*
Studio Close-Ups
Office Girl vs Wife
Processing Sound Track
Howlers of the Month
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THE MOTION PICTURE SOCIETY OF INDIA AND ITS PERVERSE CRITICS

IN the year 1932 when the Motion Picture Society of India was started as the central organization representing the Indian Motion Picture Industry, no one could have foretold its present official and representative status with the entire film industry at its back. The society has come to stay and today it is the only institution which can authoritatively represent and broadcast the grievances of every one interested in our film industry.

Its remarkable success, achieved during the last five years, has made several local interests jealous. These people, probably blinded by their jealousy, have hired out several unpatriotic journalists to carry on a counter propaganda against the society. For the last five years, journals and journalists, misguided by those people who backed them, have indulged in several irresponsible and billious criticisms with the one and only intention of closing the doors of the society.

The very fact, that the society is today well supported and well established and everyday doing better and better work for our film industry, proves the utter impotency of its misguided critics. Well, we shall deal with 'our' men later.

Let us turn to the foreigners. The remarkable success of the society and its several representations to the authorities seem to have caused an alarm in the camp of the foreign competitors.

Taking advantage of this situation, that clever publicist F.J. Collins, who at one time sold poster sites on railway platforms, stepped in to defend foreign interests by publishing The Motion Picture Magazine, the first issue of which was sent out on the 1st of January 1937. The name of the Editor does not appear on this paper. It should not when the paper is out to do some dirty propaganda work and besides a hired, lurking pen has little courage to face the limelight of criticism. So long as the purpose, for which the paper is established, is served where is the earthly necessity of exhibiting probably the black and tan face of its shivering editor?

By keeping back the name of the editor, the people behind the paper have admitted their lack of moral courage.

F. J. Collins and the interests which he claims to represent have every right to support the foreign film industry. We do not expect the foreigners to support our industry nor do we seek any quarter from them. But what right has Collins or for that matter any Tom, Dick or Harry, may he be from Metros or Paramounts, to cast lying aspersions on our industry and its only representative institution, the Motion Picture Society of India?

The Indian Film Industry never asked for a Quota Act as the Britishers did against the Americans. People in our industry never worried about the foreign competition however intense it has been. We have always welcomed healthy competition, but we strongly object to the ungrateful and dirty insinuations which the hirelings of these foreign interests have chosen to make against our industry and its men.

In calling the Motion Picture Society of India "a self-constituted organization with no credentials" Collins and the people behind him are lying. In stating that the "Society represents anybody but itself and it has neither official recognition, nor the backing of the indigenous film industry," another shameless lie is broadcast with the only intention of prejudicing the minds of the readers of the Magazine.

CREDENTIALS OF THE SOCIETY.

Once for all, for the benefit of its misguided critics, let us examine the credentials of the Motion Picture Society of India.

In 1932–33, its first year, Mr. K. H. Vakil, an able journalist associated with the Bombay Chronicle, was the President of the Society with Mr. Akbarally Fazalbhoy of the Bombay Radio Co., as its Vice-President. Dr. S.R. Mulgaonker F.R.C.S. and Mr. C.H. Webber, the General Manager of Kodak Ltd. worked on the executive committee along with several others.

In 1933–34, its 2nd year, Mr. Mayashankar Bhatt one of the most senior producers in India was the president while Mr. C.E. Noble, the then General Manager of Kodak Ltd. and Mr. Motwane of Pilot Radios were on the executive committee amongst others.

In 1934–35, the 3rd year, the Hon. Mr. B.V. Jadhav Ex-Minister of the Bombay Government and a member of the Central Legislature was the President with Rai Saheb Chunilal of Bombay Talkies Ltd. as the Vice President, while Mr. Baburao Pai of Famous Pictures and agent of the Prabhat Cinetone with Mr. Mohan Bhavnani served on the Executive Committee amongst others.

In 1935-36, the 4th year, Dr. G.V. Deshmukh, a prominent member of the Central Legislature was the president with Mr. J.B.H. Wadia, M.A., LL.B., proprietor of the Wadia Movietone, Mr. W. Hesse of Adair Dutt & Co., Mr. A. Von Leyden, General Manager, Agfa Photo Co., Mr. H. C. Neterwalla of Evergreen Pictures and Mr. M.B. Billimoria serving on the Executive Committee.

In 1936–37, its 5th year, Sir Pheroz Sethna is the President with Mr. B.M. Tata of Wadia Movietone, Mr. Alex Hague of Pathe, Mr. Chimanlal Desai of Sagar Movietone, Mr. M. L. Mistry a prominent raw film importer and Mr. Baburao Pendharkar, Proprietor of Huns Pictures as the members of the Executive Committee.

During its five years' existence the Society represented all the leading producers, distributors, raw film importers and exhibitors. Leading producers like Prabhat Cinetone, Bombay Talkies, Sagar Movietone, Wadia Movietone or leading importers like Agfa and Kodak or leading exhibitors and distributors like Mr. Baburao Pai, Mr. Billimoria Mr. Netarwalla and Mr. A. Hague, would not associate themselves with an institution which had no status in the indigenous film industry.

Can Collins or his supporters doubt the intention and integrity of these big men of business? Can Collins or for that matter any white skinned movie-man from beyond the seas state that men of great social status like Sir Pheroz Sethna, Dr. Deshmukh and the Hon. Mr. B.V. Jadhav have lent their names to an institution with 'no credentials.'?

GOVERNMENT RECOGNITION.

On the 22nd November 1932 the first deputation of the Motion Picture Society of India led by Mr. K.H. Vakil waited on the Hon. Sir Joseph Bhore the Executive Member of the Viceroy's Council at Delhi.

On the 13th February 1933 the second deputation of the society led by the Hon. Mr. B.V. Jadhav waited on the Hon. Sir Joseph Bhore and the Hon. Sir Frank Noyce both Executive Members of the Central Government.

On the 8th of February 1934, a third deputation led by the Hon. B.V. Jadhav waited on Sir Frank Noyce at Delhi.

On the 26th June 1934, a fourth deputation led by Rai Saheb Chunilal waited on Sir Frank Noyce at the G.P.O. Bombay.

On the 7th November 1934, a fifth deputation led by the Hon. Mr. B.V. Jadhav waited on Sir James Grigg the Finance Member of the Government of India at the Film City, Bombay.

On the 4th of August 1936, Sir Frank Noyce visited the offices of the Motion Picture Society in Bombay and received the 6th deputation led by Sir Pheroz Sethna.

If the Society had no "official recognition" was it ever possible for such important members of the Government like Sir Joseph Bhore, Sir Frank Noyce and Sir James Grigg to have recognized the efforts of the Society and received deputations from the Society?

Sir Frank Noyce went a step further and himself visited the offices of the Society. Does this not all prove that the Society has official recognition? Then what is Collins shouting about? In his enthusiasm to support foreign pictures, has Collins to resort to lies? What is wrong with these foreign producers? Have they left principles of business and honesty behind to associate their names with an attack below the belt? Can they not float their pictures on merit?

On the 10th of April 1935 another Film Group in the Central Legislatures was inaugurated to support the Motion Picture Society of India with Sir Ghulam Hussein Hidayatullah, K.C.S.I.M.L.A. as the president, while almost all the leading lights of the Central Legislature enrolled themselves as members of the Group.

On the 25th November 1935 another Film Group in the Bombay Legislative Council was formed with the Late Rao Bahadur Kale as the President with an extensive membership of distinguished councillors.

On the 19th of February 1935 Sir M. Visvesvaraya Ex-Dewan of Mysore, an economist of international reputation opened India's first Photo-Cine-Radio Exhibition organised by the Motion Picture Society of India.

Can Collins say that all these men associated their names with an institution which only represents itself? Either there is something wrong with these bigmen of big interests or Collins is mad.

FOREIGN COMPETITORS SHOULD EXPLAIN.

The Motion Picture Society of India never advocated the policy of 'shutting off foreign pictures'. Tariff walls, however high, can not keep quality products away from the market and if the foreign pictures can maintain their present day quality, the Indian market will always be open to them.

Men in the indigenous film industry have always welcomed the release of great foreign pictures for the simple reason that these great pictures have provided them with their only lessons in technique and progress in the absence of any central training institution organized by the Government.

There is absolutely no 'antagonism' in India against the foreign films and there will be none in future against the foreign film trade and business as long as these foreign interests do not indulge in shameful poaching.

People in India are always prepared to receive good foreign films with open arms. Men in the indigenous industry do not mind the foreign competition as long as it is healthy and backed by stern business morality. Film making is a business of providing entertainment to the people and it is for the people to decide what is good or bad for them. If a producer has pleased the people, then success will be his natural reward. And we do not grudge the foreigner this success, as at any time it is always hard-earned.

But we strongly resent the malicious falsehoods set afloat by the hirelings of these foreign interests. Foreigners cannot expect us to keep quiet when they abuse us after relieving us of our money. If they follow these dirty tactics longer they will someday rue the day they set foot on the Indian soil. India is definitely not going to take things lying down in future. If these foreign film interests only followed the policy of 'live and let live,' men in the indigenous industry will always extend to them a courteous reception.

There is no 'virulent malice' in the activities of the Motion Picture Society, as Collins wants people to believe. The Society has always tried to support and develop the indigenous industry, but never at the expense of the foreign interests. Its quarrel is with the Government and not with the foreign competitors.

But Collins' irresponsible statements have made every one bitter, especially so because Collins claims to represent all the leading foreign producers.

In a trade circular issued by Collins, he states that the Motion Picture Magazine is published with the "full consent and backing of the undermentioned companies: Metro-Goldwyn-Mayer, United Artists, Warner Brothers, Columbia Pictures, Universal Pictures, Paramount Pictures, 20th Century Fox, British Gaumont and Humayun Properties etc."

We want to know now, whether these companies also give their "full consent and backing" to the falsehoods and virulent malice set afloat by Collins ?

PRETENSIONS OF COLLINS

To give our readers an idea of Collins' ability to twist facts and utilize them to his personal advantage we quote the following instance.

In his trade circular, Collins states that "over 700 Cinema Theatres in India, Burma and Ceylon are exhibitors on behalf of the foreign companies mentioned above."

This is a down right lie. And if Collins calls himself a responsible publisher backed by so many big producers, he should have taken the pains of finding the correct figures.

According to the latest statistics, out of a total of 704 theatres in India, Burma and Ceylon, 313 theatres show Indian pictures exclusively, while 223 theatres show both Indian and foreign pictures and only 168 theatres show Foreign pictures exclusively.

If Collins does not know the most elementary statistics of the film industry in India, why should he worry about publishing a magazine on motion pictures ? Why not go back to his old business of railway posters ?

INDIAN PRODUCERS BLASPHEMED.

Not content with condemning the Motion Picture Society, Collins has blasphemed our producers. A paragraph in his magazine reads as follows :

"In the case of the indigenous film industry, handicapped as it is by—we may as well face the facts frankly—gross ignorance of elementary technique, appalling poverty of finance and general deficiency in every department of film production and the cinema trade generally, the example and excellence of British and American pictures constitute almost essential factors of development. The only Indian company which produces pictures of a quality to merit interest outside of India is staffed entirely by foreign technicians."

Can any one but Collins put more poison in just so many lines ? It is obvious that this man Collins probably lost between the Taj and the Green's has not seen any recent Indian Pictures. Does he know that Indian pictures like "Amrit Manthan" (Prabhat), "Seeta" (East India) and "Amar Jyoti" (Prabhat) scored a great success at the International exhibition in Venice continuously for three years ?

Has Collins seen 'Devdas' and 'Dhup Chhaon' produced by New Theatres ? Has Collins cared to see the latest results in technicolour pictures by the Imperial Movietone ?

If he does not know anything about the Indian pictures, how can he say that the indigenous film industry is handicapped by gross ignorance of elementary technique and betrays general deficiency in every department of film production ?

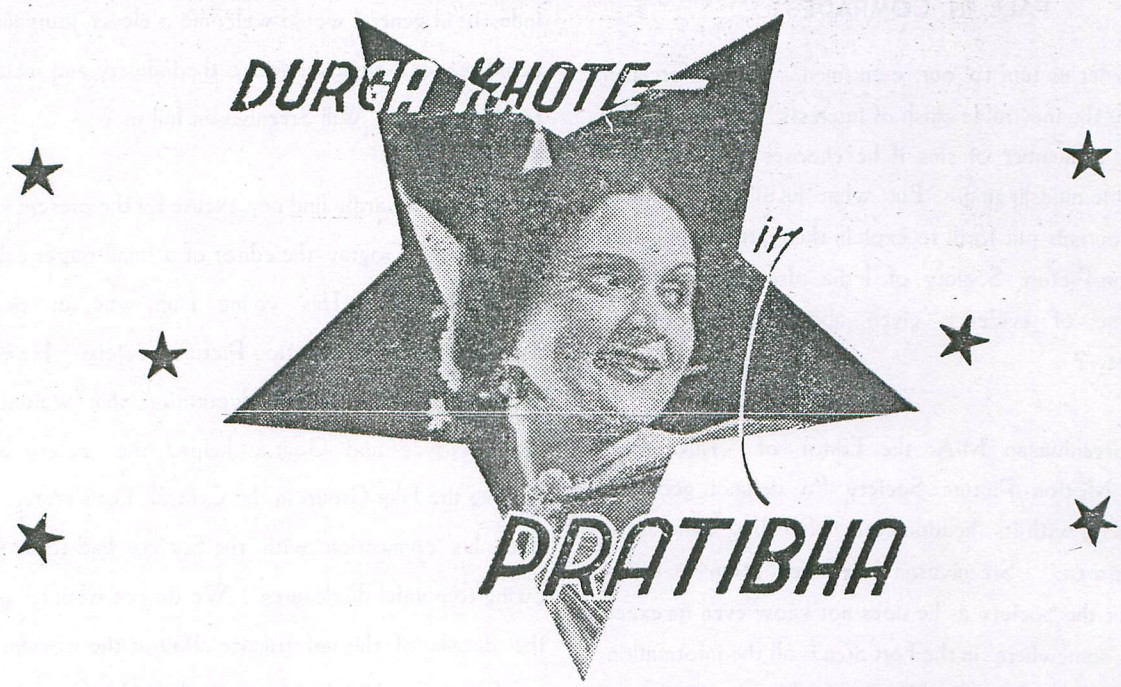
If after all these virulent vituperations Collins is expecting the sympathy of Indians for his foreign supporters, Collins is very much mistaken.

Let Collins stop where he has erred and we shall still wish him well with his new magazine. Any other gentleman in the place of Collins would straightway submit an

Two Marvels of The Year!!

SHALINI CINETONE

PRESENTS



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apology to the Indians in whose country he earns his bread and butter, by withdrawing those misguided statements which have hurt us all. Can we sincerely expect that of Collins ?

FALL IN COMRADES !

Now let us turn to our own men. As a foreigner goaded by the inevitable clash of interests, Collins can be pardoned a number of sins if he chooses to indulge in irresponsible mudslinging. But what justifiable plea can our own journals put forth to explain their attitude against the Motion Picture Society of India after going through the volume of evidence given above in support of the Society ?

N. Sreenivasan M.A. the Editor of "Talkatone" calls the Motion Picture Society "a defunct good for nothing body, with its headquarters in Bombay somewhere in the Fort area." Sreenivasan does not seem to know much about the Society as he does not know even its exact address. If 'somewhere' in the Fort area is all the information of an editor conducting a film paper about an important Society then the earlier Sreenivasan jettisons his journalistic pretensions the better for himself and others. We have no objection to Sreenivas making a fool of himself in private company, but to declare himself so, openly compels other journalists to blush with shame. Will Sreenivasan still think the Society a defunct body after going through its credentials given above ? With the nobility of mind inherent in all Indian journalists, we think Sreenivasan, with his exclusive culture and education, will be one of the first men to admit his mistake and revise his opinion about the society. After all only great minds have the courage to admit their mistakes and we hope we have not erred in our judgment of N. Sreenivasan M.A.

If Sreenivasan would only change, the Society and the industry in general would welcome a clever journalist who could render a great service to the industry and incidentally to his country. Will Sreenivasan fail us ?

We can hardly find any excuse for the present conduct of Ram L. Gogtay the editor of a small paper called the "Light House." This young man was at one time associated with the Motion Picture Society. He was one of the organisers of the deputation that waited on Sir Frank Noyce and Gogtay helped the society a lot in forming the Film Group in the Central Legislature. Thereafter his connection with the Society had to be severed owing to painful disclosures. We do not wish to go into the details of this unfortunate affair at the moment. It is another story which had better lie buried in the past.

At the Film Group Party : From Right to Left : Mr. H.B. Clayton I.C.S. Sir Shunmugam Chetty, Sir B.N. Mitr, Hon. Mr. B. V. Jadhav, President of the Society.

But Gogtay as a young man of great promise should not entertain a false grievance about the Society which has forgiven him a lot.

If Gogtay had good reason at one time in working the Society, he has better one now with a paper at his command. It is a duty of every journalist and Gogtay owes it to the industry to support the Society if he calls himself a journalist in keeping with the accepted traditions of that profession.

We only hope that young Gogtay will not misguide himself in future and compel us to utilize the evidence against him to justify the existence of the Society. It will be a most painful duty to us and we pray to be saved from it.

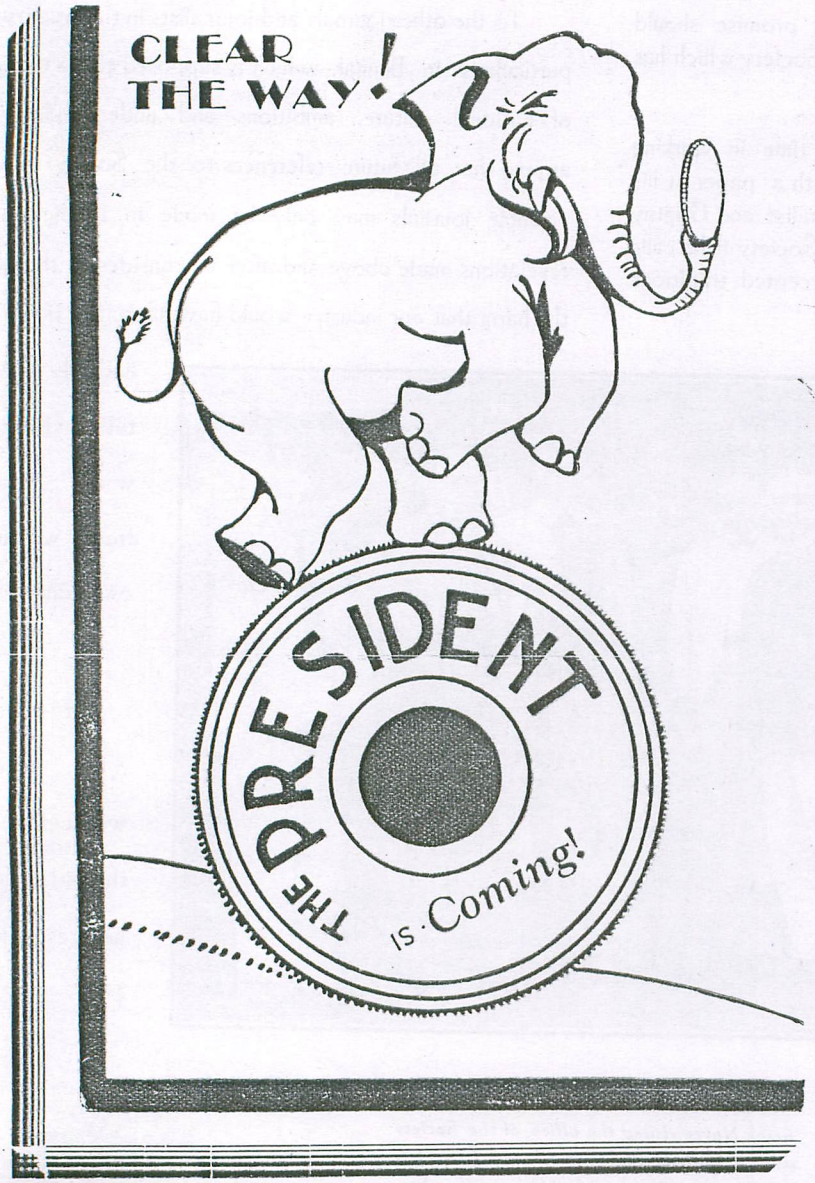
To the other journals and journalists in the country and particularly in Bengal, which is supposed to be the home of national culture, ambitions and understanding, we appeal that all future references to the Society in their valuable journals may only be made in the light of the revelations made above and after a considered thought of the harm that our industry would have to suffer if its one and only representative institution was attacked from within its own ranks.

We hope that our comrades won't fail us in this all important resolution of 1937.

At the Motion Picture Society of India. Sir Frank Noyce visited the office of the Society when this photograph was taken. (from left to right) first: Mr. Jagirdar (Present Vice President), Second: Sir Phiroz Sethna (the president), Fourth: Mr. Tata (Jt. Secretary), the Fifth: Sunalini Devi (Jt. Secretary) the Sixth Seth Chimanlal Desai, Seventh: Mr. Sidhwa of Globe Theatres Ltd. Eighth: Sir Frank Noyce (Commerce Member to the Govt. of India), Last: Mr. K. S. Hirlekar.

Right: Sir Phiroz Sethna Kt. President of the Motion Picture Society of India.

Left: Sir M. Viswesaraya K.C.I.E. an economists of International repute.



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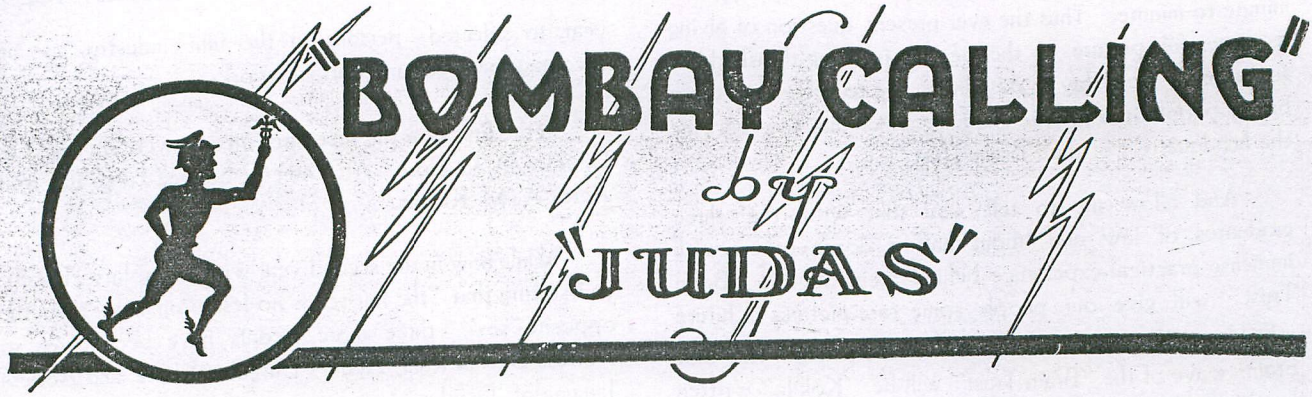


Adam and the Serpent

GAJANAND SHARMA, Editor of the 'Movies' Delhi is one of those rare good men who are always tolerated and often excused for their irresponsible wanderings in journalism. I for one can never get wild with Sharmaji, because I know it as a matter of personal knowledge, that Sharmaji himself of all the people, knows the least of what he writes. But the people of Delhi who make this good man a martyr are sometimes very annoying.

In his speech delivered at Madras Seth Chimanlal Desai, in his capacity as the president of an all India Motion Picture Convention, had the occasion of exposing some of the tactics adopted by several distributors in different provinces in their financial association with our film industry. The remarks of Seth Chimanlal which were quite truthful were uttered in the good interests of the industry in general. None of his remarks were meant for those efficient distributors who know their business well and conduct their firms in a businesslike way. However, such good distributors are to be found in a painful minority. On the other hand we find a lot of the other species who richly deserve the criticism of Seth Chimanlal.

And yet I cannot understand why some distributors from Delhi in particular should have been offended. Is it because they have a lot to hide ? And why should poor Sharmaji be made a tool ? If they had chosen a man like Rishab Charan Jain, I would have had no quarrel with them. This man Jain would have at all times been more useful for this type of propaganda work than good old Sharmaji whose evening starts in the morning and the day begins with the night.

And taking stock of these Delhi distributors, barring a couple of happy exceptions, I would like to meet some who knew their business of distribution. Hardly any of them knows how the word 'business' is even spelt. Having inherited big money which their parents and ancestors earned for them, most of them are dissipating their resources, under the guise of business, in chasing the romantic chimera associated with the film industry.

Their frequent visits to Bombay have left behind in local hotels enough shameful memories born in illegitimate beds with the help of reckless alcoholic indulgence.

Such people have no right to complain. Let them put their own house in order first before they depart on fault finding with others,

The Delhi distributor is a species too well known in Bombay. Their past has always walked in advance of their selves and we all know when they are coming.

These remarks of course do not apply to those good men who do their business in a clean and honest way and try to wipe off the shame and disgrace which their other townsmen try to earn for Delhi.

Let us leave it at this. Delhi, of all towns, has the least right to complain against Seth Chimanlal's remarks.

Our First Brain-Trust

Writing about Seth Chimanlal Desai, I am reminded about the "Brain-Trust," which this enterprising proprietor of Sagar movietone, has just formed more after the fashion of the one by President Roosevelt of America.

Realizing the fact that film production in future involves different intelligent problems if the internal and foreign competitions are to be met with successfully, Seth Chimanlal has collected near him several capable men to advice him about numerous production problems from

minute to minute. Thus the ever present question of giving a successful picture to the people is being thrashed out scientifically from day to day and scene to scene by these brainy people in a private chamber which has now become the headquarters of the "Brain Trust."

And allow me to tell you that with the three graduates of law and about half a dozen others with immense practical experience behind them Sagar's "Brain Trust" will give our people some rare pictures in future which are bound to be the talk of the town. The first brain- wave of the "Brain Trust" will be "Kokila" written by that celebrated writer of Gujrati Ramanlal Vasantlal Desai.

If some of our other studios form similar brain-trusts then I am sure that our industry will show much better results than hitherto. The problem of producing a successful picture is becoming too complicated from day to day for the brains of one man.

Private Gold !

Somewhere in Hyderabad Deccan there is a Sayyid Sa'adullah Qadri Medal Committee with Sir Ahmed Hussein, Nawab Amin Jung Bahadur Kt., K.C.I.E., C.S.I., M.A., L.L.D. as its president. There are eleven others on committee whose educational qualifications and honorary titles call for the complete use of a latest dictionery.

These big men with high sounding names and an imposing array of titles behind every name have formed a committee to award three gold medals every year to selected persons in the film industry as an encouragement for meritorious work.

In the first year the first three medals were awarded to Director D. K. Bose, Art Director Sayyed Fateh Lal and Actor A. M. Kumar.

While now in the second year with exemplary chivalry and stating that "the fair-sex is no less prominent than the opposite sex" three more medals have been given to Actress Devika Rani, Actress Durgabai Khote and Actress Jamuna of 'Devdas.'

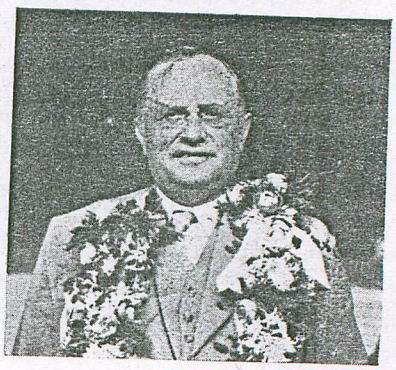
There is nothing surprising in these men of Hyderabad with their romantic traditions giving their gold to women, but the way they gave it away the first year to men evokes the admiration of all.

But much of the glitter from the gold is taken away as it lacks the official hall mark. If these men had presented those medals through the Motion Picture Society of India the medals would have certainly weighed more in the estimate of the public. At present they merely sound like the jingle of coins thrown on the floors of dancing girls after the royal Hyderabad fashion.

The Committee must remember that our girls are artistes of the screen and as such devotees of Art and any private appreciation of their merits would constitute an insult to their self-respect. They are not dancing girls. So the next time the Committee thinks of giving some more medals, let it apply to the Motion Picture Society of India Fort, Bombay.

Sir James Grigg Finance Member of the Viceroy's Executive Council.

Hon. Mr. B.V. Jadhav Ex-Minister of Education, Government of Bombay was once the President of the Society.



Sir Frank Noyce C.I.E., I.C.S. Commerce Member of the Govt. of India.

"Dalit Kusum"

I wanted to oblige a friend and therefore I agreed to keep him company at a show of "Dalit Kusum." The picture was a pleasant surprise to me. In fact, it was not just one surprise. The picture presented a crowd of surprises, especially so when I recall the first picture of Adarsha Chitra called "Dhuwandhar."

I had never expected Seth Govind Das to write a good story, for that matter I never expect any Seth to do so, but this time he has done the trick in a rattling good way. "Dalit Kusum" depicts a very provocative theme centred round the life of a young hindu woman who falls a victim to foolish time-worn customs and on the night of her wedding becomes a widow. Subsequent incidents in the life of the girl widow are woven with truthful pathos and there are numerous places where the realistic portrayal of the widow by Zarina Khatoon carries the audience away with it. It is in short a great story worth seeing in a picture by every Hindu—man, woman or child.

A review of this picture is printed elsewhere in this issue for the guidance of our readers, but if my opinion is asked, I shall straightway say: "Go and see "Dalit Kusum." It is worth a visit."

A Tea with Castor Oil

On the 29th January 1937. Sir Pheroz Sethna, President of the Motion Picture Society of India and Seth Chimanlal B. Desai, President of the All India Motion Picture Convention, threw a tea party inviting all the leading citizens of the city to meet some members of the Central Legislature. Over 300 pillars of society who usually bask in the limelight of publicity were present, including men like Sir M. Viswesaraya, Khan Bahadur Ardeshar Irani, Seth Chandulal Shah, Mr. Francis Low, Editor of the Times of India, Mr, Collins Reuter's International Representative, Mr. Jepson of Illustrated Weekly, Mr. D. K. Parker, Editor of Filmindia, Mr. A. G. Cray, the Sheriff of Bombay and several others too numerous to remember.

After welcoming this great assembly of distinguished men, Sir Pheroz expressed acute annoyance at the dirty propaganda carried on by a paper which is supported by the foreign producers. I think he meant the latest rag called the 'Motion Picture Magazine' published by F. J. Collins to support the foreign interests at the expense of our film industry. If Collins had heard what Sir Pheroz had said and had observed the way and the vindictiveness with which he had expressed himself even better people than Collins would have winced. As it was Sir Pheroz issued a warning to the foreigners impressing upon them the fact that their present irresponsible propaganda against the Motion Pictnre Society of India will recoil upon them some day with dire results.

Seth Chimanlal B. Desai delivered a thought provoking speech when he pointed out to his audience, with the help of facts and figures, the financial assistance given by foreign capitalists to their film industry.

Right: The SULTAN—Meet Lala Alopi Prasad, the clever enterprising distributor of the North—always a gentleman and often a friend. Who has not heard the Lala talk? By himself old ala is a riot complete with the crowd and the babel. A very competent businessman, he is one of those rare few from the North who know their business well. Believe me, if you have not yet met the Lala you have missed a lot.

Left: Here is Mr. Jagannath Patel, the proprietor of International Talkie Equipment Co., He is one of those few efficient men of business I have come across who can be absolutely relied upon in times of urgency.

In calling upon our financiers to emulate the example of the foreign capitalists, Seth Chimanlal proved conclusively that picture making in India is decidedly a better paying proposition than in other countries and offers a much safer avenue for investment than several speculative ventures which are at present in vogue with our city financiers.

Indian Films and Bauer Machines !

And then one of our really efficient businessmen stepped forth. I mean Mr. Jagannath Patel the agent of Bauer Projectors and proprietor of International Talkie Equipment of Fort, Bombay. With one of his excellent projectors and a special arc rectifier, Mr. Jagannath gave a marvellous demonstration of the three stages in the film production in India. In the big lounge of the Taj with a flood of light reaching every corner and with poor accoustics the excellent reproduction of picture and sound achieved by Mr. Jagannath was the pleasant topic with the whole assembly. No wonder he received congratulations from several people after the show.

And what was the show ? At first we were shown some pieces from "Lanka Dahan" a silent picture produced by the Hindusthan Film Co. as far back as in 1916. And then came "Alam Ara" India's first talkie which the old pioneer Khan Bahadur Ardeshar Irani produced for the Imperial Film Co. As if to present a contrast between the technique of old and new, a beautiful trailor of "President" the latest New Theatre picture was shown immediately after. Every one present was surprised as the excellence of the New Theatre production which almost competed with the best in the foreign pictures.

But before the surprise could be swallowed there flashed on the screen a beautiful love scene between Sulochana and Billimoria taken in Imperial Cinecolour. Once again the old pioneer Khan Bahadur Ardeshar has given the lead to our producers by being the first in the field of new enterprise. The Imperial Cinecolour picture proved an eye opener to every one present who had not till then imagined that India had made so much progress in technique and could produce pictures in natural colour.

And then the function ended with gallons of tea gone west, hundreds of cakes mercilessly swallowed and perhaps several spoons missing, (simply because you can never trust some of these big bugs).

Two men complimented each other at the end. One was K. S. Hirlekar and the other, Mr. Jagannath Patel—the Bauer Agent.

Like a thunderstorm it will Sweep the Silver Screen

Tollywood Studio (Calcutta)'s

SOCIAL HIT

Mr. & Mrs. Bombay

The Enchantress of the Silver Screen.

Starring : ZUBEIDA BANOO & JAL MERCHANT

Directed by :—Sjt. Nanubhai Vakil B. A., L. L., B.

Running from 20th January 1937

WELLINGTON TALKIES

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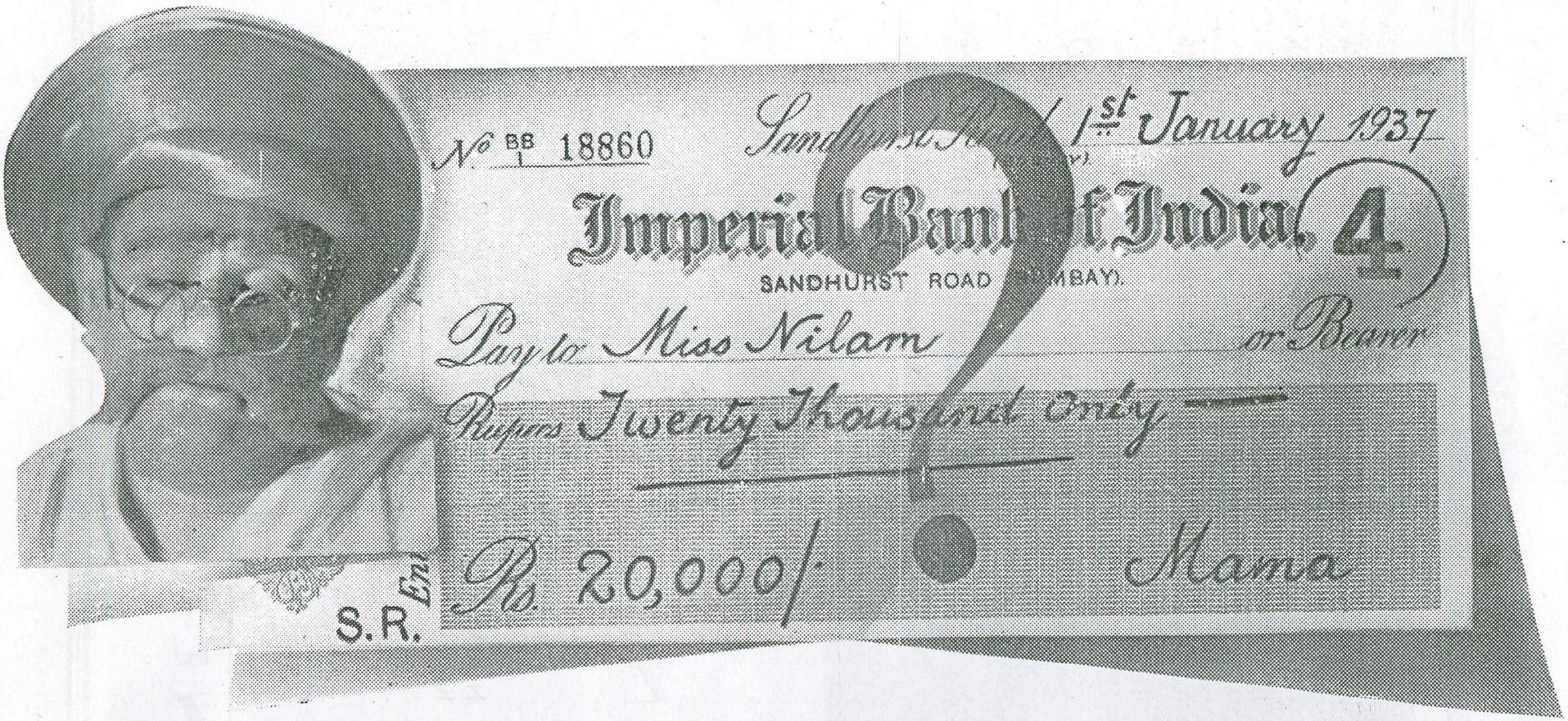
Apply for Booking :—**Rai Sahib Chandanmull Indra Kumar,**

Manik Chambers, (WEST-END CINEMA) Lamington Road, Bombay, 4.

This Old Dotard of 70 Bought a Young Wife



What Happened Then ?

See : "DAUGHTER-IN-LAW"

Starring : **SABITADEVI**

POIGNANT PROBLEMS

and

Astounding Experiences

of a Widow

THRILLINGLY TOLD

in series of

Captivating Incidents

A HIGH SOCIETY SENSATION

SAROJINI

OR

ANDHI DUNIYA

Starring :—**Moti and Mubarak**

Supported by :—

NURJAHAN — S. N. PRASHAR
RAJKUMARI — FATTY PRASAD

Story & Supervision :—D. N. MADHOK

Directed by :

T. G. LALWANI

AND

K. L. TANDAIYA

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Studio Close-Ups

Sagar Movietone

Very recently Proprietor Chimanlal Desai gave a rattling successful tea party at the Taj to the leading financiers and citizens of Bombay. He said something about our present day financiers and every one dosn't seem to have liked what he said.

At the Studios Badami's "Daughter-in-law" is lying handy for release while Luhar's "Kirti Kumar" is waiting for some outdoors. Mehboob's "Jagirdar" is another interesting story which will be soon completed, while Director Yakub is speculating about the day on which his "Lion of Sagar" will escape from the tins to the screen. Hiren Bose is busy taking down musical notes from the ether for his "Eternal music." I hope he doesn't give just music to the producer. The greatest hit of the season will however be "Kokila" a great social subject with Sabita, Bibbo—Maya and Shobhana in it. The way, the 'Brain Trust' of the studios goes about pondering over the problems of this picture, the picture is either going to be a big success or just a big mess. In the meanwhile Director Goutam and Supervisor N. R. Desai are so busy with the new Tamil talkie in colour, that they have almost become colour blind.

Imperial Film Co.

"Sarla" produced by the Ratan Bai Unit had a very poor reception at the Imperial Talkies where it was first released in Bombay. Atorthy of the Unit has taken up another story called "Majdoor-Ki-Beti", featuring the usual heavy cast. Director Nandlal has long before completed "Jungle Queen" and he can be seen busy with its publicity. "Jungle Queen", with beautiful Sulochana starring in it, is reported to have become a very attractive picture and is expected to be one of the best successes of the season. Among several other pictures in production Director Moti B. Gidwani's "Two Women" is also expected to be an outstanding success of the season. The story of this picture, which is written by the celebrated novelist of

A CHILD STAR—Master Anant Marathe is our new child Star. His excellent performance in "Sarla" makes the picture endurable.

Punjab Hakim Ahmed Shuja, is woven round two women, the one a house-wife and the other a courtesan, both in love and devoted to a young handsome barrister. It is a marvellous triangle with numerous pathetic situations which are confidently expected to thrill the audiences throughout India. Padmadevi that glorious star from Bengal is in the leading role. Her tears in numerous pathetic scenes have choked several on lookers when the scenes were taken. Not content with her triumph in the vale of tears this great artiste has sung five beautiful songs with scintillant melody. Several scenes in this picture are being taken in natural colour with the latest Imperial Cine-colour Process, Khan Bahadur Ardeshar himself supervising some of these colour scenes.

One of the most rare and affectionate sights in the shootings of "Two-Women" was to see that big hearted star of stars, Sulochana teaching Padmadevi a beautiful dance in the stage set from day to day and for hours every day. The stage scene is practically directed by the Beauty Queen of the Screen with an affection and enthusiasm which ought to give a lie to the scandalous tongues of several rivals who form a doubtful unit and try to maintain their position by remaining aloof and by not co-operating with others. Who said that Sulochana was not loveable and was difficult to please? That man is just a liar. The picture will be a personal triumph for old Gidwani who is probably the best director today with the Imperial. Supported by that distinguished artiste Gulam Mahomed, the cast which includes Guznavi and Rose, ought to help the experienced director to make "Two Women" a tremendous success. Buck up Moti. All luck to you.

Ranjit Movietone

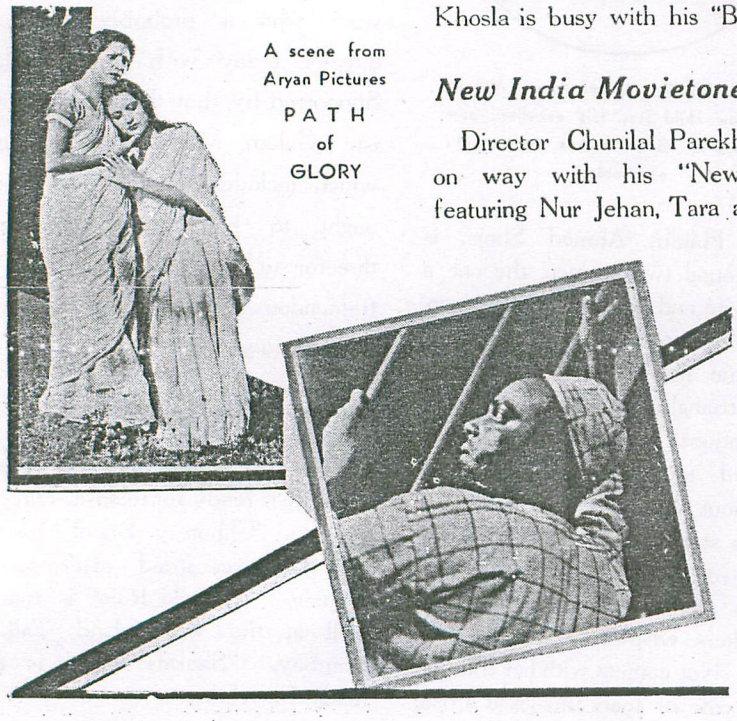
Director Chandulal's "Pardeshi Pankhi" is ready for release. Director Jayant's "Chhotesy Bhool' has at last been censored after several pruning. "Rangila Raja" is running well at the West End Talkies, Bombay. "Sharafi Loot' is also ready for release.

Saroj Movietone

The Chowdhary-Rose Cosmopolitan unit has started shooting their new picture. Durgabai Khote has been taken up to play one of the important elderly roles in the picture while Mubarak and Jayraj play the villain and the hero. Rose is the heroine of the picture and with her present great company is expected to do well. Believe it or not Chowdhary is working hard and not hardly as in the Imperial. We hope, in the best interests of that old sportsman Nanubhai, that the new picture will not be a modern edition of "Today" or worse still a tragic repetition of "Life Is A Stage".

Huns Picture

"Dharmaveer" is running at Majestic and Wellington. Director Jagirdar of the second unit is shooting "Asha" at the Wadia Movietone studios. with Panna, Sitara and Shahu Modak there seems to be enough of interesting material for the director to give a good picture.



A scene from Aryan Pictures PATH of GLORY

Bombay Talkies Ltd.

"Izzat" a costume picture depicting the conflict between the Marathas and the Bhils is running at the Opera House. Devika Rani and a couple of songs in the picture console the audiences. Their next picture is just another social with Devika.

Prakash Pictures

"Challenge" has been completed and "Pornima" a Ramanlal Vasantlal story is under production. "Challenge" will be soon released in Bombay.

Daryani Productions

"Prem Murti" will soon come to the Roxy Talkies. The picture is ably directed by Ram Dariani. Director Setty's "Taswir-e-Wafa" has also been completed while Director Khosla is busy with his "Bull Dog".

New India Movietone

Director Chunilal Parekh is well on way with his "New India" featuring Nur Jehan, Tara and Rao.

Wadia Movietone

"Hurricane Hounsa" has been completed and is ready for release. "Lanka-ni Ladi" is under production while "Nawajawan" is well nigh finished.

Minerva Film Co.

"Atma Tarang" is completed and will come to the Central Talkies after "Tukaram". "Bhakta Namdeo" in Marathi is already in the editing room. The next Marathi picture will be "Kunj Vihari" of which the rehearsal have already been completed.

Kolhapur Cinetone

Their "Destiny" ran at the Krishna Talkies, Bombay. Major Dadasaheb's "Frontiers of Freedom" is being fast completed. Future plans of the company are rather uncertain.

Shalini Cinetone

Baburao Painter's "Pratibha" will soon come to the Majestic Cinema. Director Bhal Pendharkar has made good progress with his "Kanhopatra" and is expected to complete it by the end of June.

Saraswati Cinetone (Poona)

Veteran Dadasaheb Torney is busy perusing six stories for his next season's programme. In the meanwhile his Tamil Talkie "Dashavatar" is receiving tempting offers from several purchasers in the South.

Prabhat Cinetone (Poona)

"Sant Tukaram" Prabhat's gate crashing devotional Marathi picture is breaking records every day at all the places where it is running. At the time of writing the picture has not stopped its first run at all the places. In Akola it is in the 10th week. In Poona it is running in the 15th week and is expected to run 10 weeks more. In Bombay it is in the 10th weeks and is expected to run 12 to 15 weeks more. A marvellous picture looking at it from any point view.

Director Kale's "Beyond The Horizon" is censored and awaiting release. By the time this is in print it will be on the screen at Delhi. This is another great costume picture with an incomparable cast. Shanta Apte, Leela Chitnis, Chandramohan and several others make up the cast.

Director Shantaram is busy shooting "The Unexpected" a social subject with a great problematical theme. The picture will be ready for the screen in July and after that Shantaram will take up "Raj Tyag" a story of Shree Ramchandra when he discarded the throne.

Adarsha Chitra

"Dalit Kusum" their second production was well appreciated at the Minerva Talkies. Their plans for the future have not yet been decided upon.

Will be out very Shortly

INDIAN CINEMATOGRAPH YEAR BOOK 1937

Preface by: Sir M. Visweswaraya K.C.I.E.

FIRST publication of its kind in the history of the Motion Picture Industry. Embracing all the statistical information brought in one complete book.

First Authoritative Reference Guide

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BAGLA BHAGAT

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VEER

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Directed by : Master VINAYAK

Photography by : PANDURANG NAIK

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Sound Recording by : AURORA

Hindi Dialogues by : Pt. INDRA

Music : MAINKER & HOOGAN

See how a failed Matriculate—his zest of life alternately chilled and killed—makes a name for himself.

Starring :

RATNAPRABHA
(The Melody Angel)

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(In a Different, Snappy role)

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(Famous Radio Star)

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(The greatest Character Actor of India)

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Majestic Cinema,
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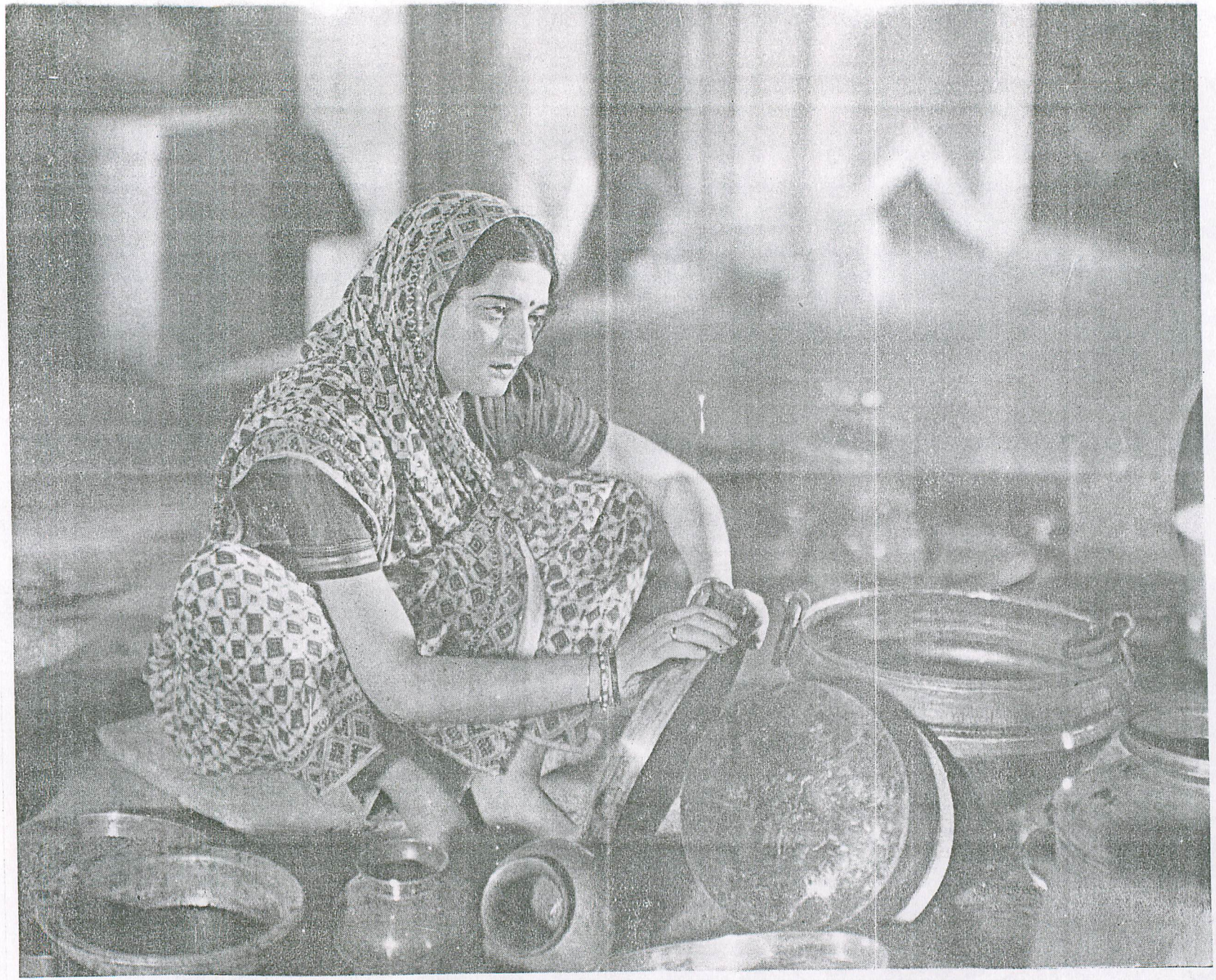
(Hindi Version)

PEERLESS PICTURES

166, Charni Road, - - - BOMBAY No. 4.

Here are some interesting snaps from a Vineet Picture.

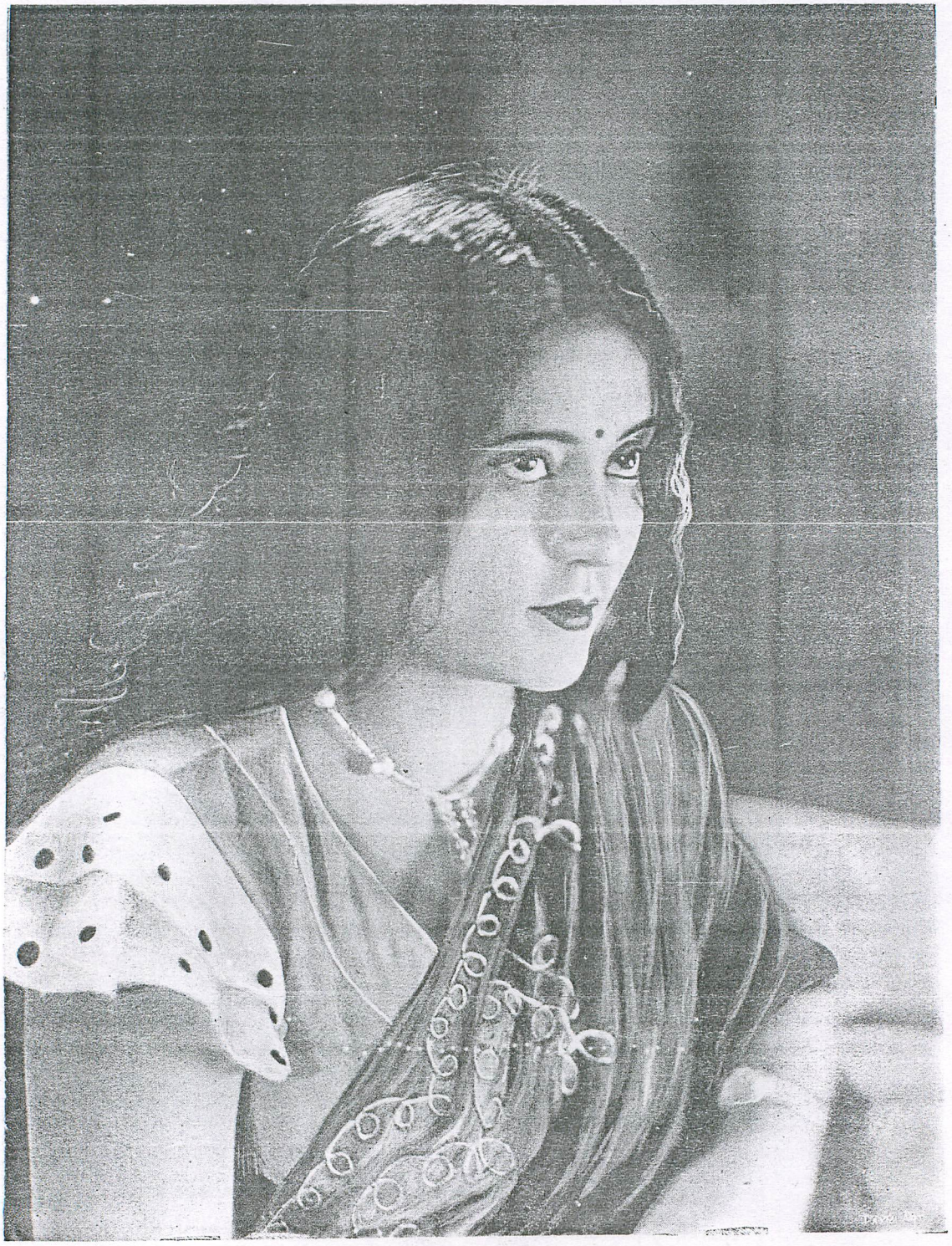


SABITADEVI in "Daughter-in-Law" (Sagar Movietone) Directed by : Sarvottam Badami.

OUR BEAUTY QUEEN

* SULOCHANA—scintillant and seductive—once again gives a sparkling performance in "Jungle Queen" an Imperial Picture. Her ecstatic interpretation of her role framed with numerous beautiful locations will take sinners to the jungles and drive saints to the dance halls.

A SWEET SIREN

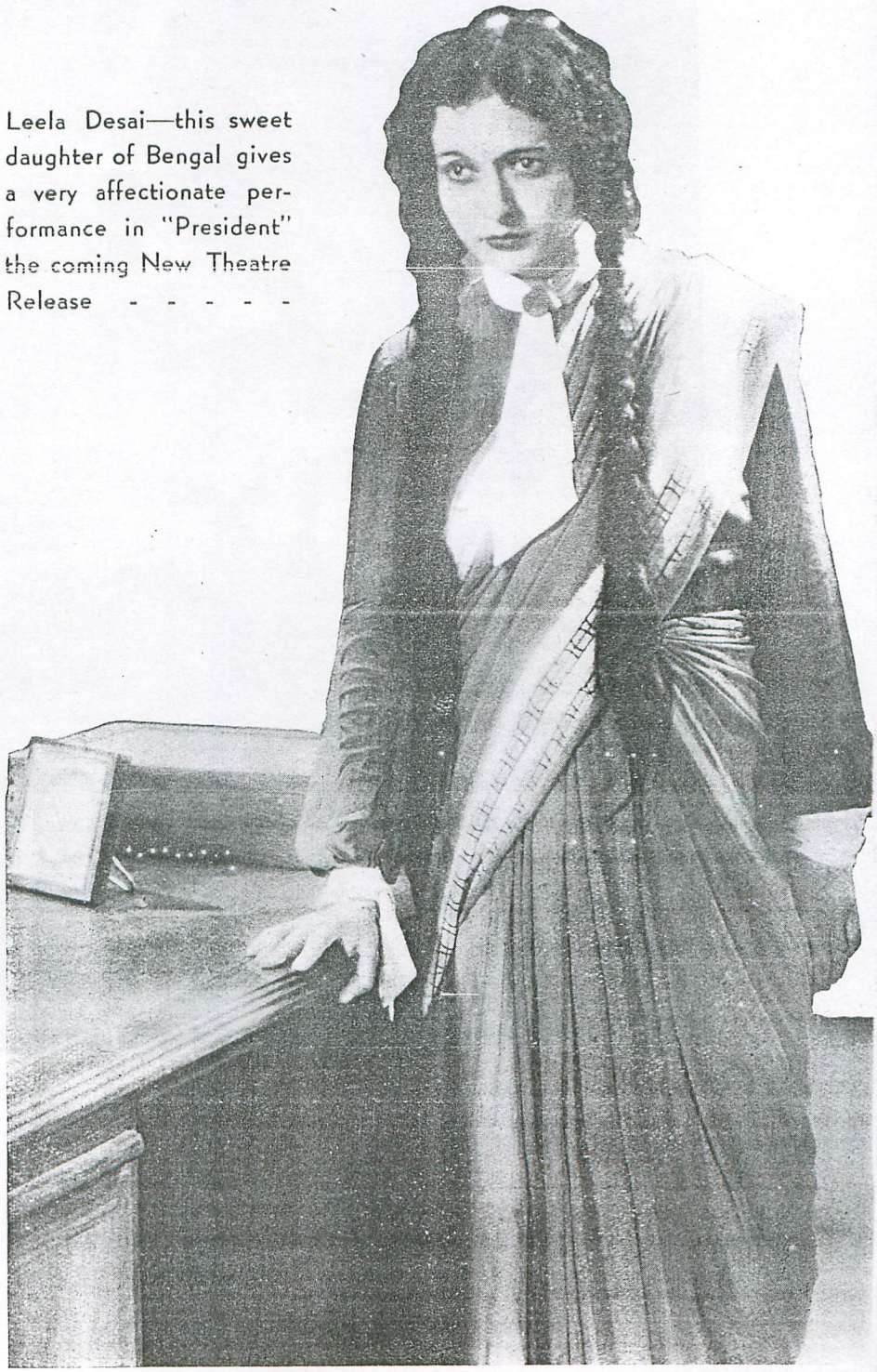


* PADMADEVI—the heroine of "Two Women" another Imperial Picture. Her brilliant performance in an entirely new type of a role is already the important topic of discussion in the studios. To her numerous fans the 'Bulbul' offers a rare treat in her new picture.

SCENES
DASHA
a Quality Picture's
Produce
SARASWATI
POO

FROM
AVTAR
Tamil Production
d at:
CINETONE
NA

Leela Desai—this sweet daughter of Bengal gives a very affectionate performance in "President" the coming New Theatre Release - - - - -



Madmoiselle Leela Chitnis in a Daryani Production.

LALITA PAWAR Will Drive Through Your HEARTS

in CHEVROLET 1936

Director:
Mr. G.P. Pawar

Released at:
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Madhav Kale
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and others.

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THE WHOLE COUNTRY ASTIR BOMBAY PEOPLE TAKE CARE !

A committal of seven murders at a time. A Looting of the biggest Bank of the City and setting fire to the most luxurious Hotel.

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DANGER SIGNAL

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Miss LALITA, Mr. RUP KUMAR & NAZIR

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The Man who startled you in Hamlet

The Man who compelled your admiration in Saed-e-Havas

Now comes in an unforgettable role as Guru HARICHARAN

in

ATMA TARANG

Depicting a stirring spectable of a thundering clash between the sweeping forces of service and oppression ; attachment and asceticism.

with FEROZ DASTUR the Darling of Music Loving Millions

PRABHA the Lotus-eyed sweetheart of the screen and a host of distinguished artists whose performances will bear seeing twice for full appreciation.

If you have been fire hardened by the blasts of a cruel world, if you imagine that not even a steam roller could squeeze a tear out of you. Wait to see MINERVA'S Sensational Screenplay.

ATMA TARANG

● IT WILL BE A REVELATION ●

"Office Girl vs Wife"

A WIFE once said to me, "Women like you are pirates. You steal our men away by offering them adventure, excitement. What chance have we stay-at-home wives against you?"

And I said the first thing that came into my head: "You can hardly call it piracy when the victims come clambering aboard, fairly begging to be taken along—anywhere—to get away!"

It wasn't very nice of either of us, but there is much truth in both remarks. Whenever there's a casualty in cases of "Wives versus Women-in-Offices," the wife blames the "other woman." But pretty often it is the fault of the wife herself—her criminally careless treatment of a good husband.

Now, most of us women in offices are less designing than the average wife seems to think. But we are human. At 30—or 40—it is still fun to have attention; moonlight and music still stir the heart. Dancing and tables for two are even more exciting than they were at 20, for in the interval one has learned a great deal more about the possibilities of stimulating conversation. And when fate sends us an attractive male who is obviously looking for escape, are we so much to blame if we give him a kind welcome?

We women in business do have some advantages. We don't have to concern ourselves with the problems of servants, plumbing, the children's schools and measles, and household bills. We don't have to cater to his diet whims and clothing fads. But oh, the advantages there are on the other side! So many that any woman who cares enough about her job of being a wife to be willing to work to win, need never lose.

A wife doesn't lose her husband to another woman unless his interest in his own fireside is warning. It may be consoling to think that an irresistible siren has dazzled a right thinking man out of his senses. That, however, is rarely the case. Because of

Lalita in Danger Signal

the lack of something at home, a man turns in a new direction in the hope of finding it. Every wife is sure this "something" is a pretty face, a slender figure. Actually, in office romances, physical attraction may be the last step.

More often than not, the thing that drives a man to seek new companionship is loneliness—the craving for someone who seems to understand his every thought and emotion, some one to stand with him inside his own little space in the universe and look at life with his own eyes. In a full happy marriage, this need is fulfilled. Home, children, a warm circle of friends, mutual interests—these are the closest bonds between man and woman. But if, with the passing years, a man finds himself more and more alone in his dreams and ambitions, he is likely to reach out for companionship.

I remember the first time I accepted an invitation to dinner from another woman's husband. We had both been working late one evening; it was rainy and I was tired, and it seemed a natural, comfortable thing to do. The minute I said "yes" I was panicky: would he try to hold my hand, ask for sympathy, tell me he was misunderstood?

He did none of those things. He was charming and told me the story of how, as a young man, he had dreamed of being a great publisher, and of what had happened to prevent his dream from being realized. He told me of his children, too, and spoke warmly of his wife.

As a matter of fact, these husbands don't tell you how "misunderstood" they are. Indeed, they are curiously loyal to their wives. It is only after a time, from a word here and a sentence there, that you discover how lonely they are how grateful for appreciation. What do they talk about? Golf, gardens, hobbies, ambitions, their children. It's a rare man who starts off on a flirtatious note, although that note, and others more dangerous, may be struck in due course if a wife has fallen down on her job too badly.

Naturally, I didn't discover all this at that first dinner—nor did I learn it from that first husband—and it wasn't until five years latter that an embittered wife accused me of being a pirate. Her husband was a big, quiet man—the kind you see on suburban trains, looking rather tired and patiently carrying packages of things that have been asked for at home. The kind that a selfish woman nearly always imposes on. He was patient in the office, too, with a good-humored understanding of human problems.

His wife used to call him often during the day—too often; for the interruptions frequently came when he should have been giving all his attention to matters in hand. One evening when several of us had stayed late to discuss a rush job, the telephone rang. As Mr. B. lifted the receiver I could hear, with that dreadful distinctness which sharp telephone voices sometimes have, an obviously displeased wife: "George what on earth is the ridiculous idea of your staying late again tonight? Can't you ever—"

Mr. B. was very quiet when he rejoined us, but about his mouth was a look that made me suspect that his patience had been tried once too often. When we finished the work he asked me to go out to dinner. I accepted without a qualm.

All women in offices get a pretty good idea of what bosses' wives are like, even if we never see them. We know whether they send their men to work with a smile and an encouraging pat, or whether they coustantly nag them so that they look forward to their offices as a relief from home.

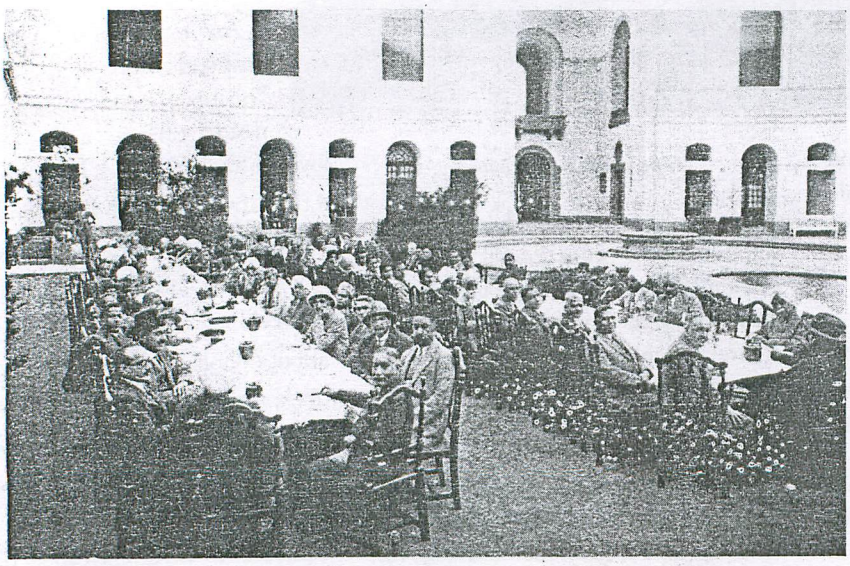
George B.'s wife was even more dangerous than the nagging kind; she was a "disparager." She constantly belittled her husband by look, deed and word: "Isn't George an old silly to make such a fuss about his new account?"—and her tone of voice implied that George was just a grown-up child who ought never to have been trusted with a responsible business. She was constantly "letting him down." In a crisis, I have no doubt she would have been splendid. If her husband had lost his health, she probably would have nursed him night and day. But she simply could not be a good sport about everyday living.

But to return to the first dinner George B. and I had together. For nearly two hours we ate and talked about impersonal things in a pleasant leisurely fashion. Then we went to the movies, where George relaxed and seemed to have a genuinely good time. Of course, I didn't call him "George" then, but that evening set the the wheels in motion. Before long we were having dinner nearly every week.

It was such a delight to discuss his hopes and plans, and encourage him. His appreciation was one of the nicest things about him. Men do like their womenfolk to believe in them! It's too bad all brides can't be schooled in the art of being a good audience and also in that other important art of showing their men off to advantage.

When you see a husband and wife together in a general gathering you can tell by the light in her eyes when she looks at him whether she's the kind that "plays him up," or whether her first words when they are out of heartieg will be, "Now. Fred, what on earth did you do that for?" Women are natural showmen. If they would only be smart enough to use this talent on behalf of their men, what a different story many couples would have!

As to being an audience—well, watch the majority of women when they are listening. They are either restless and preoccupied, or else they sit tensely waiting for an opening, as though they wanted to organize a counter attack. This is especially



A group photograph taken in the Assembly grounds when the first film group was formed.

distasteful to a man at the end of a hard day. There is enough argument in any office; after hours he wants friendly response, not combat.

You see, I have a pretty good idea of some of the things a husband would like, because I have so often wanted someone at home who was as deeply concerned about my problems as I was myself. Someone who would bolster up my courage after a day when everything seemed to go wrong. or to whom I could triumphantly go with the first news of a lucky break. I would be just as impatient as any hushand at stories of servant trouble, and a recounting of petty gossip; and I wouldn't want to be held up to the children as a big, bad wolf: "Just wait till your father gets home!"

But to get back to my story. Unfortunately, a friendship between a man and a woman rarely stays just friendship. There came a day when I realized that the man accross the table wasn't just an unusually likable person, but the man. Yes, we were both of us headlong in love.

The next six months were the hardest I hope I shall ever have to live through. Moments of ecstasy; hours of complete despair. We went round and round the circle, as every two people in our situation have ever done before us. But it always came back to one thing in my mind: George had two children, and for their sakes I simply couldn't break up his home. So—finally—I withdrew.

It has been a number of years since then. Long enough to get over the first aching emptiness, long enough to be able to think quietly about all that happened.

It Pays to Advertise in Filmindia

Was it wrong from the very beginning? Are we business women never justified in accepting the attention of men whose wives are falling down badly on their jobs? Is there any reason we should continue to protect the interests of selfish thoughtless women who do not even, try to follow the ordinary rules of consideration and good sportsmanship that every ausiness woman has to learn? Suppose we were to indulge in indifference, boredom, bad tempers, crying spells, slopy clothes, sulky fits, or any other of the wifely prerogatives. We should speedily find ourselves reading the help-wanted column!

No, I am not bitter. I do not regret my decision. But if ever such a possibillty for happiness should come my way again—and other innocent lives are not involved—I do not know that I could promise to be so generous!

(*Ladies Home Journal*)

A group photograph taken on the occation of the party given by the Bangalore film businessmen in honour of Seth Chimanlal B. Desai, President of the All India Motion Picture Convention. In the centre are seated Sir K.V. Reddy Ex-Governor of Madras, Seth Chimanlal Desai and Sunalini Devi Secretary of the Motion Picture Society.

Processing Sound Track

Both Negative and Positive

By J. Elliott Jenkins

Jenkins & Adair, Inc., Chicago

THE following information on the laboratory processing of negative and positive sound track has been obtained by us from the most reliable sources on this rather intricate subject. Though the information varies considerably as to general procedure, we are presenting all that we can obtain for what it is worth. It must be noted here that this information applies only to the recording of sound track on Positive Stock as used in a Double Recording System, and that recording done specifically with a Glow Tube.

1. The following procedure has been worked out as the result of a paper by Mr. Hall on variable density processing, delivered before the Society of Motion Picture Engineers, Spring meeting, 1932. It is in attempt to suppress harmonics as much as possible, and at the same time give a sound track of good contrast and high audio response.

Using sensitometric strips or their equivalent, determine the time of immersion in some good positive developer to give a Gamma of 0. 6.

Make several short sections of unmodulated track with different glow tube currents, ranging say from 5 to 10 M. A. for the ordinary tube.

Develop these sections at the time found above to give a Gamma of 0.6, and determine which glow tube current produces a track of Density 0.4.

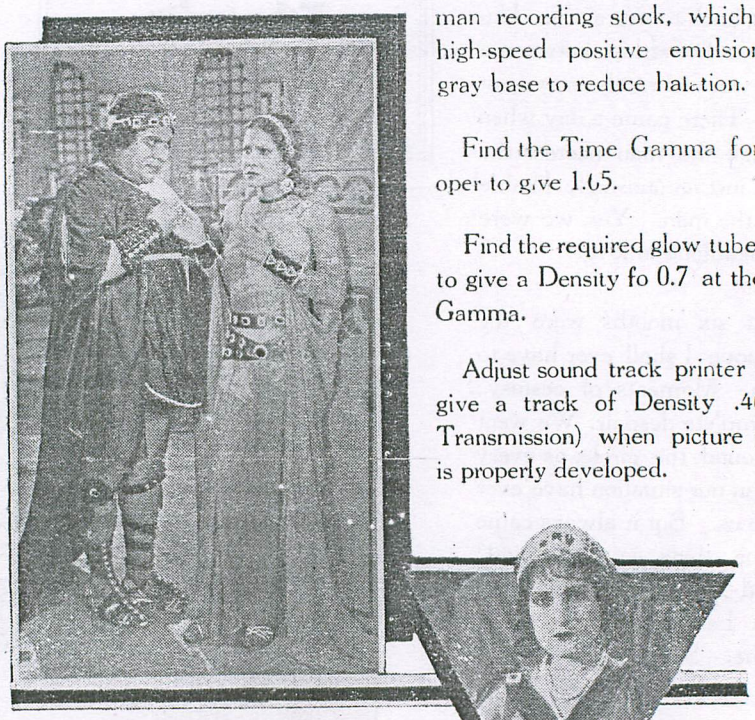
Record with glow tube at this current and develope to Gamma 0.6.

In making the print, adjust intensity of the sound track printer lamp to give a density of 0.7 to 0.6 or Transmission of 20% to 25% in the unmodulated portions, when the picture positive is properly developed.

2. This procedure is used to some extent in Hollywood and recommended by a manufacturer of recording equipment .

Determine Time Gamma for developer which will give 0.55.

Find the required glow tube current to give a Density in the unmodulated track of 0.3, or 50% Transmission.



Scenes from Iman Farosh

Process the sound track to the above Gamma, using the glow tube current thus determined.

Adjust the sound track printer lamp so that the unmodulated portions will have a Density of 0.7 or Transmission of 20% when the picture positive is properly developed.

3. A large West Coast producer of talking pictures used approximately the following procedure;—

Determine the time of the developer to give a Gamma of 2.30.

Find the required glow tube current to give an unmodulated track Density of about .75 at the above Gamma.

Adjust the sound track printer lamp to give a Density of 0.7 to 0.5 or Transmission of 20% to 30% when picture positive is properly developed.

4. We can give the following preliminary information on the new Eastman recording stock, which has a high-speed positive emulsion on a gray base to reduce halation.

Find the Time Gamma for developer to give 1.65.

Find the required glow tube current to give a Density fo 0.7 at the above Gamma.

Adjust sound track printer light to give a track of Density .46 (35% Transmission) when picture positive is properly developed.

We can include at this point a few definitions and descriptions which may be in order:

Gamma:— Gamma is simply a numerical measure for contrast. It is the name given the number which is the natural tangent of the angle made by the straight-line section of the H and D curve of any developed emulsion with the horizontal line, or abscissa. After reading the rest of this paragraph, the above should have some meaning. The H and D curve for any emulsion, developed for a known period, is obtained by exposing a section of the film in question so that each successive exposure increases according to the square law. Such an exposed strip may be very rapidly made on a good camera by making a sequence of photographs at one shutter speed of a brightly illuminated sheet of white paper, and opening the iris diaphragm one stop for each succeeding exposure. Develop for a predetermined number of minutes and measure the density of each exposure. Plot these values along the abscissa of plain cross-section paper at points equal to .03, .31, .58, .92, 1.20, etc., as the diaphragm opening is **increased**, against the densities of each succeeding exposed section. The resultant curve should have in its middle portion a straight-line section. The natural tangent of this section to the horizontal line is Gamma, for this particular emulsion, processed in a certain developer for a certain number of minutes.

The stronger the developer, the steeper this curve will be for a given emulsion and a given time.

The longer the time of development, up to a certain point, the steeper this curve will be for a given emulsion and a given developer,

Emulsions of different speed, in a given developer for a given time, will give similar Gammas.

As this curve approaches the vertical, Gamma of course increases as the tangent of angle it makes with the horizontal, which simply signifies that the picture or sound track is more and more contrasty.

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When Gamma equals unity, the slope of the H and D curve is 45°, the tangent of which is 1. This signifies that the densities of the negative are exactly in inverse proportion to the lights and darks of the photographed subject. If the positive is developed also to a Gamma of unity, this condition will be maintained. Furthermore, if Gamma for the negative times Gamma for the positive equals unity, the above is also true.

The so-called "Classical Method" was to develop negative and positive sound track so that the product of the two Gammas equal 1. This method is still used to some extent, but has several undesirable effects when used in the processing of glow tube recording.

Sensitometric Strips:—These are sections about 10 inches long which have been exposed with a logarithmic increase, just as may be done in the above procedure with a good camera, but with much greater accuracy. The Eastman Kodak Company, Hollywood, California, has signified its willingness to supply these strips made on the type 11-B Eastman sensitometer. In using these trips to determine Time Gamma of the developer, plot each successive square in steps of 0.15 as described above, These strips are generally supplied on Eastman positive stock, so much of which is used in recording, and are most convenient in determining Time Gamma for developers.

The Densitometer:—A simple and very accurate densitometer, and one much used in the motion picture industry, has been designed by Capstaff and is supplied by the Eastman Kodak Co., Rochester, N Y. This instrument is very portable and convenient and operates from a 6 volt storage battery or 110 Volt AC circuit. It consists of a simple optical arrangement, whereby an unknown density is composed with the varying density of a glass disc. The disc is rotated to make the reading, and only a few seconds are required. It is calibrated in Density, and a chart is supplied giving conversion into percent Transmission when required. The area of the film to be examined is only about I square millimeter.

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with
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AMIR KARNATKI, RAMLAL,
OMKER, GOPE
directed by
J.P. Advani

Howlers of the Month

By producing "Izzat" the Bombay Talkies do not seem to have gained anything in reputation. It is rather the other way about. Their only chance to recover a part of their investment is by selling booklets.

❁ ❁ ❁

Sweet Devika Rani is a girl of education and culture and has a tremendous experience of life and things owing to her foreign travels. Has she not yet realized her mercenery exploitation in weak and slapstick stories month after month ? Devika's rare histrionic talents must get a powerful story for their expression. Why is the Bombay Talkies so cruel to so great an artiste ? If Devika does not wake up she will soon forfeit the affections of her fans. She cannot always ask her fans to keep on paying. Doing it in "Janma Bhoomi" and "Izzat" was very painful.

❁ ❁ ❁

A little boy star has been found. His name is Anant Marathe He has set up a new school of acting in "Sarla" with Ratan and Hafisji as the first pupils. The result is that they are afraid of taking up the boy in their next picture, for fear that he may run away with the picture. Anant Marathe deserves it. Who asked the young blighter to act so well ? Couldn't he play the second fiddle to Ratan as others have been doing ?

❁ ❁ ❁

That reminds me of glorious, hard working Ratan. I was surprised to see this popular artiste at the Race Course on the Eclipse Stakes Day. Of course they were all there including Hafisji, Bali, Atorthy, the Sarangiman with Ratan's sweet old mummy thrown in this time to make up for experience.

Who could receive them but that sporting Kolhapur trainer Kisha Bapu ? He received them smilingly like the lonely "Desert Hero." And the unit with their vast knowledge of racing probably started a discussion of form and possibilities of the day. Here's how it should have gone:

Ratan: "Hello, Mr. Kisha Bapu! In Kolhapur you gave me "Kiss In The Mist." Will it win to day ?

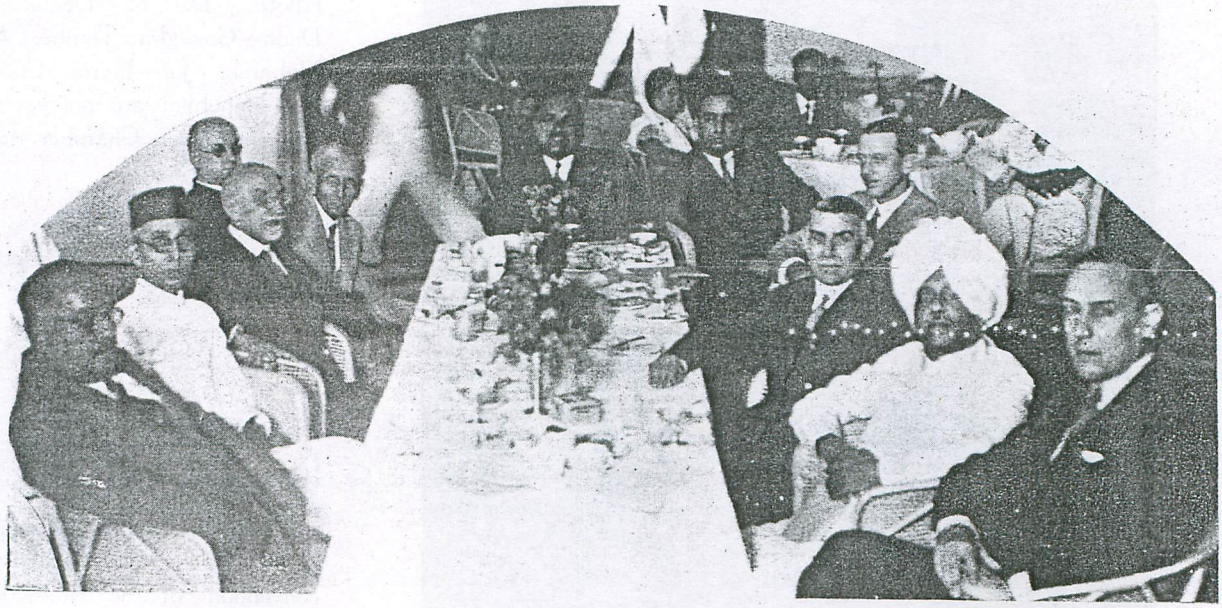
Kisha Bapu: "Well, madam, I gave it in good faith. If well handled and properly nursed it ought to win."

Hafisji: I like "True man."

Ratan: "Shut up ! What do you know of "True Man." In that case "The Right man" would not be bad and "Bold Bandit" is decidedly better with "Low Tide" at the top. But Kisha Bapu I like "The Young Bachelor."

Kisha Bapu: Yes, madam, that is the best if you want to play safe. It has a winning chance if well handled.

Ratan: "What about the fifth race ? Do you like "Her Ladyship ?"



The main table at Taj Tea Party. From left to right: Khan Bahadur Ardeshar M. Irani, Seth Chimanlal Desai, Sir Pheroz Sethna, Mr. H.S. Polak, Sir M. Visvesvaraya, Mr. Sultan Chinoy, Mr. Akbarally Fazalbhoy, Mr. Francis Low, Sir H.P.H. Dastur Mr. B. V. Jadhav, Mr. Collins Reuter's Representative.

Kisha Bapu: "I think she is carrying a lot of weight.'

Ratan: "But she's cut above her class and wouldn't mind the weight."

Kisha Bapu: "She would for that distance. That mare "Honey Suckle ' will suit you. She's just the thing for the Cup."

Bali: "In the 6th, do you think we should back "Call of the Glen" ?"

Atorthy: "But there is "Red Flame" in there."

Kisha Bapu: "With "Coolart" scratched I think "Royal Prince" ought to "Devastate" the "Heritance."

Ratan: "Mr. Kisha Bapu, can you guess what is my strong fancy ?"

Kisha Bapu: "Do you like our "Thermometer' in the last ?"

Ratan: "That, of course, with the smashing gallop it is reported to have given. But in the first I like "Zoolum," then I must have ' Play On" and lastly all on "Thermometer." Do you like the treble ?"

Kisha Bapu: "Clever choice, madam, you won't lose with such strong selections."

Hafisji (interrupting): "But what about my "Diagonal" ? I have been following it with increasing stakes.'

Shahu Modak and Panna in "Asha" the next Huns social directed by Jagirdar.

Ratan: "I thought you were backing "Half-mast" in the last Race !"

Hafisji: "I will have to, if favourites fail to turn up to day."

Kisha Bapu (smiling): "Don't worry, even dark flukes become quick favourites and they will come your way. Let us go and see the races." (All go towards the stands).

Lucky Ratan once again won.

* * *

Durgabai Khote Masonic Brotherhood: The first general meeting of this Brotherhood was held recently at the Saroj Studio with Durgabai in the chair. All the brothers attended including the Grand Worshipful Master Govindrao Tembe, Comrade Mubarak representing the Mahomedan Minority and Jairaj deputed by the Progressive Party in the South with Chowdhary and Nanubhai Desai as the Co-opted members.

(Abbreviations used in the minutes of the Meeting:— Dimps— Durga Khote, D. K.—Debaki Bose, Dada—Govindrao Tembe, Moby—Mubarak, Jai—Jayraj. Chowdhary and Nanubhai are not yet initiated into the Inner Chamber to merit pet names).

The Minutes: Dimps: "Dada, please read D. K.'s letter of apology."

Dada: "O. K. Dimps." (Dada reads)

The Letter:

"Dear Dimps,

Thanks for your affectionate invitation. Sorry, I can't attend the first convention of the Brotherhood. I have got Rampyari on hand and I must fix her up in the New Theatres. That Milkman Maruti also threatens to

come down to Calcutta. He says that the cows in Bombay have gone dry. Without you and Moby I feel very lonely. I miss you very often. Rampyari makes the matters worse. Her presence reminds of the topping time we had when shooting "Life is a Stage." Rampyari is a poor substitute for the company I had in Bombay, but it is always better to have something than nothing. Don't get annoyed. You know Life is but a stage and one cannot help one self. Moby will agree with me as he usually agrees with everyone. He was the only one who had always given me his entire sympathy in Bombay. I don't think there is much left with him now, unless he has struck a new vein in your company. Ask him to work the new claim carefully and not be a spend thrift as usual. Dada must be having all his looks grey by now, but I don't think he has gone old. He always had good energy when it came to serious creative work. Dimps, you are shooting in Saroj with Chowdhary as the director, and I wish you all luck.

Ever Affectionately Yours,
D. K.

Dimps: "Beautiful letter—warm and affectionate—Isn't it, Moby ?"

Moby: "Of course it is. What else could D. K. write ? I received one from him only the other day and he said that he liked my work tremendously in "Darling Daughters." He is a great artist and knows his job well."

Chowdhary: "B-b-b-but Mo-mo-Moby, I don't think he can write a story well."

Nanubhai: "No, no, he can't. My "Ultimatum" was a much better story than his "Life is a Stage."

Dimps: "Don't be so sure, Nanubhai when you declare an opinion about D. K. Don't forget that we are all working in your picture."

Nanubhai: "But you don't under stand, Dimps."

Dimps: "Mrs. Khote, please."

Nanubhai: "I beg your pardon, Mrs. Khote. With the money that D. K. gets I can produce a picture ten times better."

Moby: "Please say Mr. Debaki Bose instead of D. K."

Nanubhai (thoroughly wild): "I am sorry, Mubarak."

Moby: "Oh, that's alright."

Chowdhary: "B-b-but Mo-mo-Moby, if De-de-debaki Bo, bo, bose produces half as good a picture as I did in the Imperial I shall stand him a bottleof whi-whi-whisky a-a-any time !"

Moby (angry): "I beg your pardon Chowdhary. But for heaven's sake don't associate whisky with D. K."

Saigal and Kamlesh Kumari in "President" a New Theatres release

Dimps: "Besides, he is under the treatment of a mental specialist just at present."

Chowdhary (alarmed): "Why ! is he gone ma–ma–mad ?"

Moby: "Oh nothing of the sort. He is just sharpening his mind with suggestions."

Nanubhai (mischievously): "From Rampyari ?"

Dimps (with "Amarjyoti" expression): "What did you say ?"

Moby (removing his coat): "Take that back, Nanubhai."

Nanubhai: Wait a bit ! (to Chowdhary in whisper). How many feet have we shot so far ? (Chowdhary 5000 ft. boss. Don't kick up a row I want to help Rose up. We can smash Moby any time. That way when I get upset I am very bad. Leave him to me) (to the company) Taken Back ! "(Nanubhai leaves the room).

Moby: "Thank you so much, Nanubhai" (flying thanks) Chowdhary (leaving): "See me in the evening Moby."

Dada: "I am afraid Dimps, that we cannot accept these new members in our Masonic Brotherhood."

Moby: "They lack dashed etiquette."

Dimps: "We shall have another cabinet meeting i.. a quiet place to decide this question."

Jai (venturing): "At Chembur ?"

Dimps: "Yes, why not !"

Moby: "I'll come with my guns."

Dada: "Do, but we might get thirsty in the hot sun."

Moby: "Oh, don't worry, old man !"

Dimps (rising): "So till we meet again at Chember."

* * *

"Bombay Calling ! Do you hear Surbhai Desai speaking ?" He has not seen a more beautiful girl than Kamlesh Kumari (heroine of the "President"). People might doubt that he is suffering from short sight. Great guy, this Surbhai, when it comes to choice of girls.

* * *

At the censor trial Inspector Pai refused to take tea from the theatre manager. Don't be alarmed. He can do it all without tea. He is mama's prize boy and tea might affect his liver. A bad liver is rotten company when censoring a picture.

* * *

With the megaphone of Sagar's new colour talkie in Tamil, Gharekhan has changed colour and become Goutam. Good luck in the new costume !

* * *

"Asha" the present Huns Picture in production seems to be having a lot of night scenes as we see Director Jagirdar rehearsing them during the Day.

* * *

Gopal Pillay Editor of Exhibitor's Review writes something to the effect that most of the Indians are misfits in the trades they are in. We are convinced of the fact seeing old Pillay writing a paper.

Seth Chimanlal Desai and Phiroz Sethna gave a grand Tea Party at the Taj to the leaditg citizens on the 29th January 1937. A Group Photo taken on the occasion.

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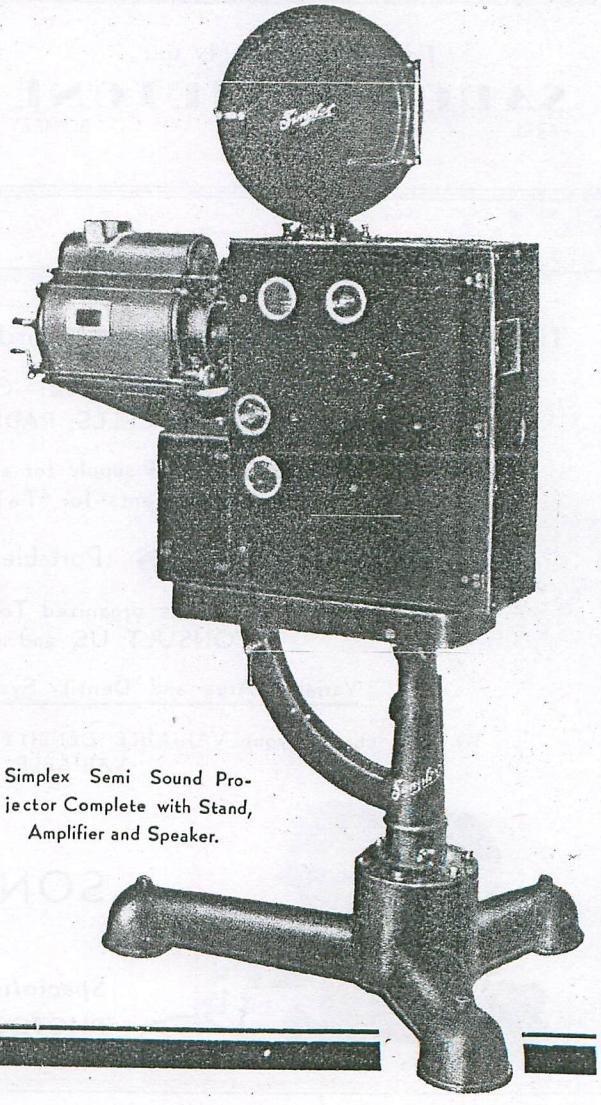

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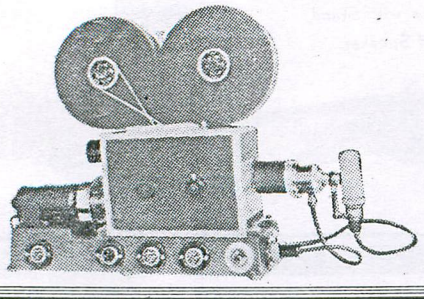

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Round the Town

"Sarla"

Produced by: **Imperial Movietone.**
Scenario and Direction: **Premankor Atorthy.**
Photography: **Rustom Irani.**
Music by: **H. C. Bali.**
Released At: **Imperial Talkies Bombay.**

The story is a bad adaptation of Mrs Henry Wood's "East Lynne" The scenario betrays complete lack of imagination and several sequences have not been developed properly. The picture is therefore very dull and dragging till a little after the interval.

Bad direction is a conspicuous feature of the picture and there is so much of it in the picture that what little good work the artistes have done must be put to their own account without the help of the director.

In giving Ratan Bai the leading role, every other artiste in the picture has been made to play complimentary parts to support Ratan Bai. Consequently the other artistes have either not been given enough scope for work or were suppressed wherever opportunity presented itself. Shouldering the entire responsibility of the picture Ratan Bai has made a complete mess of herself. Ratan Bai, of course, speaks her dialogues marvellously well but she can neither sing nor act. By giving several songs to Ratan Bai, the director has with one masterly stroke, convinced the people of the utter uselessness of Indian music in our pictures. None except Ratan could have carried home this argument with greater force. To that extent Atorthy's direction is certainly successful.

From the pictorial viewpoint imagine the seeming 200 lbs of Ratan as the heroine of the picture who hopes to marry a young barrister who looks like her long lost son in the picture. There is something radically wrong with the eyesight of the Imperial Proprietors who can stake a lakh of rupees on an artiste who looks a mother of ten children, in every picture after "Yahoodi-ki-Larki". In short Ratan Bai looks almost hideous before the 'earthquake' and definitely so afterwards.

The biggest surprise for me was the work of Hafisji. Never before had he done any good work and I had lost all hopes of him as an artiste. But in this picture the role given to him has fitted him so well, that I welcome his guard performance, particulary in one scene in 'Quetta' where he lets himself out on drinks. If Hafisji takes similar parts in future he will soon make a name for himself as a character player.

Amongst the male characters, the best work is however that of Kumar. He has spoken his dialogues very well and expressed himself suitably. It was however quite obvious that this man was always pushed back and that he was given no scope in the picture beyond being made to play upto Ratan Bai. This is a gross injustice to a good artiste.

Baba Vyas and Zilloo are good in their own way while that little fire-fly Pramila definitely gives a good promise of giving better performances in future.

The best histrionic effort in the whole picture is however put in by little Anant Marathe. With marvellous actions and sweet singing he compels the audiences to carry his memory with them. Anant Marathe is certainly a big little marvel and the Imperial people ought to give him a special picture before little Marathe grows into a big one. In music and acting little Anant has easily beaten the big Ratan and Ratan will do well to learn a bit more of music at the feet of the little master.

The photography shows a slight improvement over the usual Imperial standard, but much of the effort at improving is killed by the laboratory work which is bad enough. The sound is better than before.

The music is not impressive and compared with some nice music that we get in other pictures it could be called definitely bad. The back ground music is stupid.

At the box offices, Ratan Bai and her helpless unit have failed to draw and they, themselves, do not know why. Personally, however, I think it is worth paying for the picture to see little Anant Marathe — our new child star.

"Village Girl"

Produced By: **Sagar Movietone.**
Story By: **Dr. Shyam.**
Dialogues By: **Professor Waquif.**
Photography: **Faredoon Irani.**
Audiography: **C. Pandya.**
Music: **Rao.**
Direction: **Sarvottam Badami.**
Released At: **Roxy Talkies, Bombay**

The story presents rather a good intricate theme, but the scenic development lacks force and continuity at several places. The dialogues which are utterly tame and insipid rob the intrinsic force of several good situations. In the hands

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of a better writer the sequences would have responded better with happier reactions on the audiences.

The direction is not quite upto the usual Badami standard. Something seems to have gone wrong with this young man as he is not giving his best nowadays.

Photography is beautiful. And so is the sound barring a few places.

Sabita as usual carries the burden of the tale and does it efficiently. She has improved a lot in her dialogues and a good deal in music. Aruna also gives a sparkling performance. Jamoo Patel as "Patel" deserves special mention as his performance immediately becomes popular. Sankatha and Pande are stagy while Baby Indira is quite good and natural. Surendra sings well but I will need some more pictures before I admit that he can act.

From the box-office point of view Sabita manages to draw the crowds and people don't come out complaining. As an entertainment the picture is worth seeing.

"Dharmaveer"

Produced By : **Huns Pictures.**
Story By : **Principal Atre.**
Direction By : **Vinayakrao.**
Hindi Version : **Pandit Indra.**
Photography : **P. S. Naik.**
Music By : **Mainker.**
Sound By : **Arora.**
Released simultaneously At :
Majestic and Wellington, Bombay.

The story is a light satire on the lives of our modern pillars of society imaginative and unreal at several places. The conception of the story is clever, but the development is faulty and leaves much to be desired. The photoplay has therefore become weak and uninspiring.

The direction of the picture is quite good, in fact, Vinayakrao's this effort is certainly his best so far. Tied down by the limitations of the story on paper, he probably could not do more than he has done and what he has done is quite praiseworthy.

The photography is excellent, because even the not beautiful has been made to look so. Half of the success of the picture is due to its good photography. Recording is also good throughout barring some crowd scenes.

Baburao Pendharkar gives his usual good performance, but this time there is no particular brilliance in it. But Master Vinayak (Vinayakrao in 1937) carrries the popular vote for the best box office performance. His devil-may-care interpretation of the role keeps the

audiences entertained and every time his appearance is greeted with applause. If Vinayak sticks exclusively to smilar roles in future he will soon become a paying box office problem. But miracles don't happen in our industry and it is fruitless to expect them.

Ratnaprabha also gives a good performance and sings beautifully. Indira Wadker gives a couple of good songs. The comedian—I think his name is Javdekar—a queer name for a comedian—can't act and should be dropped out in future. The little girl Nalini is a future hope while old Shalini is absolutely a spent force. Datar has over done things as usual. He cannot help that. It is the old school that is to blame.

Music is excellent. Some of the Hindi compositions of the songs are beautiful and entertaining. The Hindi dialogues are a lot more effective than the original Marathi ones. Altogether the Hindi version is at any time a better picture than the other one.

Well, for the box offices, the picture is almost a success, and we cannot say that of many present day pictures.

"Dalit Kusum"

Produced by: **Adarsh Chitra Ltd.**
Story by: **Seth Govindas M.L.A.**
Dialogues and Songs by: **Pandit Misra.**
Directed by: **Tandon & Omelev**
Photography by: **V.V. Date.**
Audiography by: **A. Gapoor.**
Released at: **Minerva Talkies Bombay.**

It is a beautiful story with plenty of material and situations which ought to satisfy both the classes and the masses. The plot is woven round the life of a Hindu girl, widow, who is thrown into a cruel world with her right of remarriage forfeited and with her youthful beauty providing an illegitimate target to the most lusty intentions of men and society. The picture carries a pathetic message to all social reformists, incidentally exposing the utter hypocrisy of some of our charitable institutions which defeat the very purpose of their existence.

The direction of the picture is quite clever in the later stages. The foreign or rather the western element introduced into the story is not quite necessary. And the directors could have very well done away with it.

The photography, except at a couple of places, is beautiful. The sound is good throughout.

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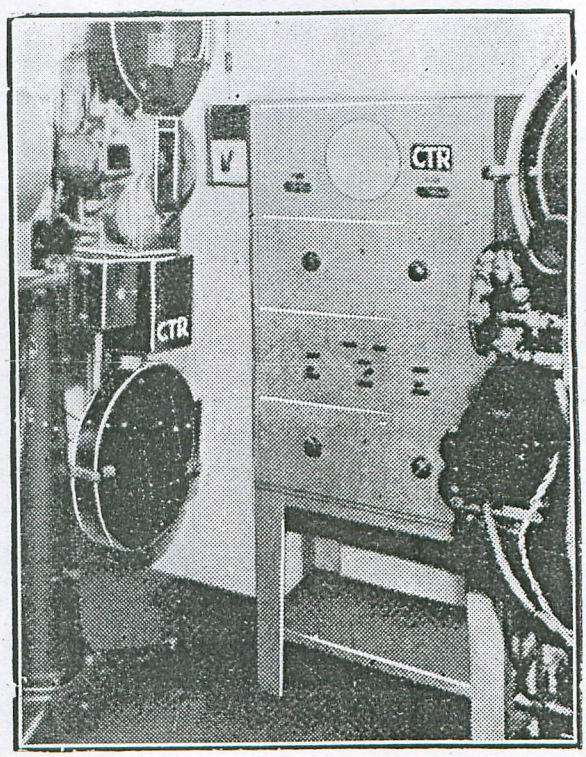

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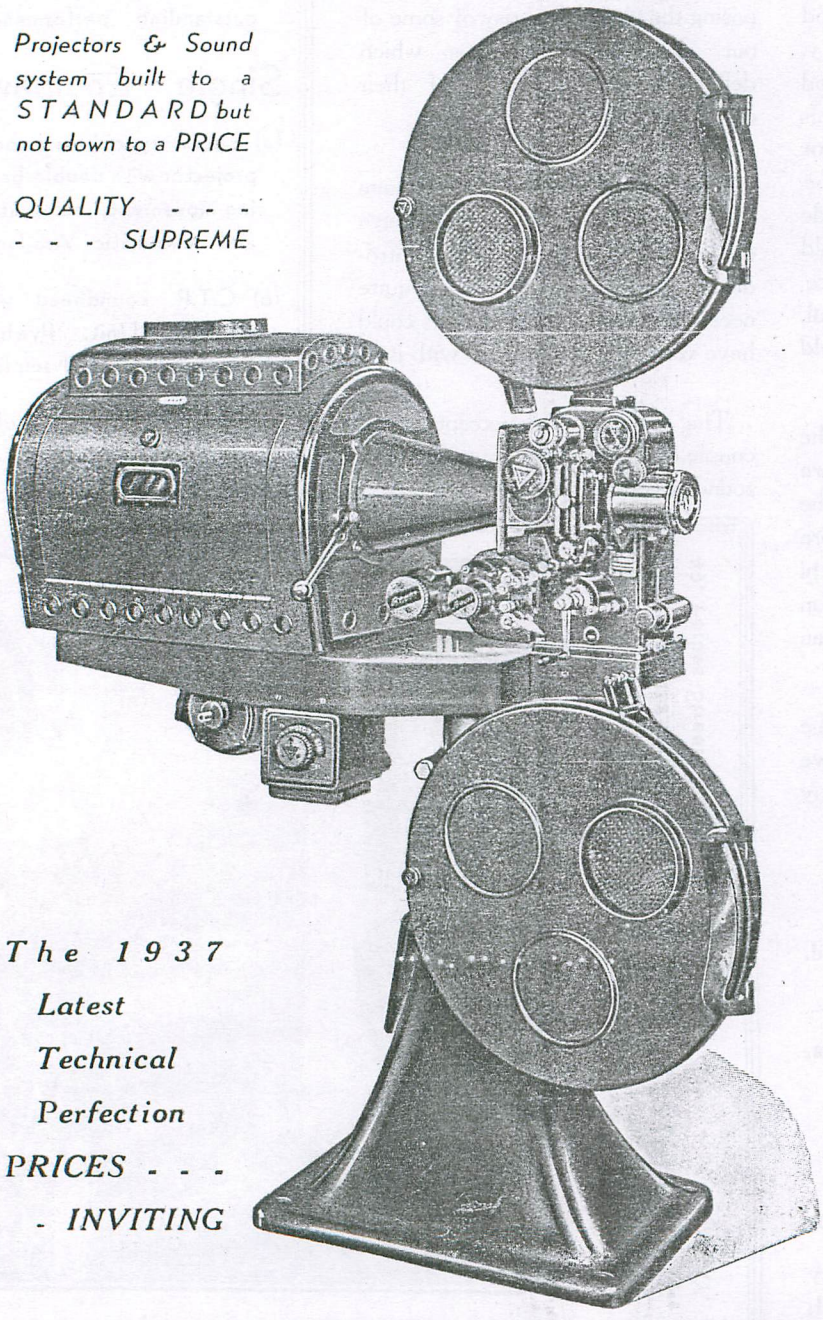

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Zarina Khatoon has given a very good performance. The role has fitted her to a 'T' and she acquits herself of her responsibility with a precision that proclaims her histrionic abilities. Her dialogues are beautifully spoken, and her music is also sweet. Akhtar Nawaz is the next best. He has really acted well. It's a pity that this man's qualities could not be recognized when he was with the Imperial at one time. I think Akhtar Nawaz will go a long way if his success does not disturb his mental balance. Ahindra Chowdhary did not impress me. He is too stagy. Aftab Begum was good. Azurie's dance was common and failed to impress. The first Marwari dance was rotten.

The settings were nice. The music cannot be called bad. One song of Kamla in 'Bhimpalas' was good.

Dialogues were beautiful at places and especially those of Zarina Khatoon and Akhtar Nawaz.

Miss Mayuri the clever little child star of Imperial

For the box-offices the picture ought to be as popular as some of the pictures produced by other big producers but I think the picture suffers due to lack of correct publicity and propaganda. At any time it is a picture worth seeing. There is enough sense in this picture to make up for the nonsense in a dozen others.

"Izzat"

Produced By: **Bombay Talkies Ltd.**
Story By: **Late Dr. Nundy.**
Screen Play By: **Niranjan Pal.**
Direction: **Franz Osten.**
Dialogues and Songs: **J. S. Casshyap.**
Music: **Saraswati Devi.**
Released at: **Royal Opera House.**

What a queer subject this story is for picture making. To say the least about it—it is simply no good. Pal's screen play as usual is absolutely uninspiring but this time he is not much to blame as the story in original offers no scope.

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—Bombay Sentinal.

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Once again Devika Rani comes off with flying colours. This girl is simply marvellous. Now she dances gracefully and sings almost melodiously. Her acting is superb and there is hardly anything in it to find fault with. It is a pity that such precious material is mercilessly exploited from picture to picture by the producers without providing the artiste with even an average story. As an artiste, with ability and personality, Devika is worth her weight in gold, but her producer seems to realize this least. Ashok Kumar is improving slowly. His singing is decidedly better, but I cannot understand why he sticks to that castor-oil expression as the hero when facing beautiful Devika. Mumtaz Ali and Sunita Devi are excellent as usual. M. Nazir the new man speaks the best and acts quite well. He is a good type. N. M. Joshi is just damn rotten. His jerky movements and stagy diction are disgusting. This man will probably never improve and it is useless to

Zarina Khatoon in "Dalit Kusum"

cast him in a picture where a natural atmosphere is intended. The Studio. for this man Joshi, is the Saroj. Pithawalla has not come off well, but he hadn't much to do. I was relieved when Kamta Prasad 'died' in the earlier scenes. His broad accents are not very pleasing to the ear. Manohar Ghatwai is quite good, but he must spend some more time in polishing his dialogues. Of the rest some are slightly good, others are just rotten.

The music is good throughout. Songs nos. 4 and 6 are excellent and are beautifully sung.

Photography and sound are excellent as usual. Some of the outdoors are beautifully taken.

Well, if you want to see Devika Rani, by all means go and see this picture. Devike has become infinitely more attractive than before as she has put on reasonable weight at attractive spots. Beyond precious Devika there is nothing else in the picture.

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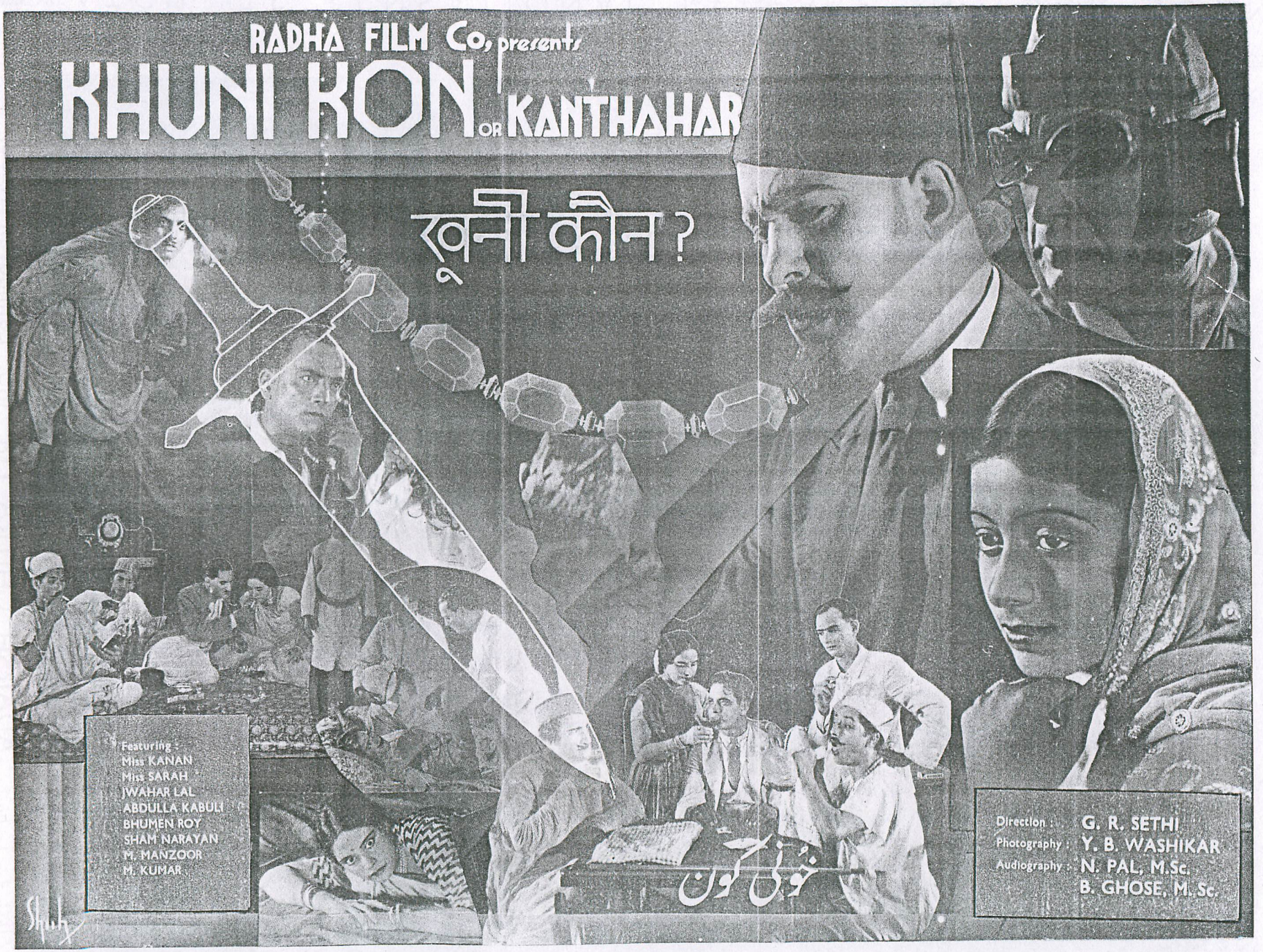

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